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SHERMAN ACT HELD AID TO MONOPOLY

Brewster Urges Change in Law to Save Small Man in Trade

URGES FREEDOM FOR CO-OPERATION

Declares Huge Combines Are Given Full Liberty to Dominate Industry

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

PROVIDENCE, R. I.—Modification of the Sherman Anti-Trust Act to permit "co-operative control of various units in production and marketing" was advocated by Ralph O. Brewster, former Governor of Maine, before the Southern New England Textile Club, March 15.

Only agriculture and labor are now permitted by law to combine in the marketing of their products, Mr. Brewster said. Industry, he added, must be permitted to embrace such a system in order to avoid "an economic autocracy such as the world has never known," due to the integration which is being forced by the existing legal restraints to co-operation.

"The Sherman Act," Mr. Brewster said, "designed to preserve competition in 1890, will mean the end of all competition under the conditions of 1930.

Woolen Industries Hit

"The small woolen industries of Maine are being gradually starved out. Their individual resources are utterly inadequate to the cut-throat competition from overshadowing units with which they are now faced.

"Carrying out the letter and the spirit of the Sherman Acts, an organization with adequate resources might in a decade dominate the cotton industry of the United States.

"Trade agreements among competitive groups to control both production and marketing are the only alternative to industrial integration on an ever more gigantic scale. This may even mean price fixing.

"Nor does this proposal indicate a fear of monopoly, but merely a concern and an affection for the small industries and the small communities of the United States. It is necessary also to remember that bankrupt industries pay poor wages.

"Modification of the Sherman Act to permit progress along these lines is imperatively required.

Legal Authority Not Involved

"No one need be required or compelled to enter into such an arrangement. Competition may be continued along fair lines so long as any individual may desire. Any combination that approaches the dominating position prohibited by the Sherman Act may choose dissolution or appropriate control. The corollary of anything approaching monopoly must necessarily be regulation for the common good. Fair practices to all who serve and are served must obviously be assured. The Federal Trade Commission, however, has demonstrated that industries have a very large capacity to regulate themselves. Such regulation is more informed and less menacing than the

(Continued on Page 4, Column 4)

Trade Freedom Plan Supported by Australians

BY RADIO FROM MONITOR BUREAU

LONDON—Lord Beaverbrook, leader of the movement for making the Empire a fiscal unit, has received a cable from Senator Elliott representing the Federal Country Party in Australia, announcing unanimous support from this influential group.

This is regarded here as important in view of that fact that the Australian Country Party, standing as it does between the Conservative and Labor parties in that country, is claimed to have played a determining part up to last October in helping to maintain in office the late Federal Government under S. M. Bruce.

The Country Party's adhesion to the Beaverbrook movement thus means wheeling into line a powerful element in one of the chief overseas dominions, in support of the proposals with which Conservatives here, under Stanley Baldwin, are in sympathy. These proposals are designed to abolish tariffs between different parts of the British Commonwealth nations, while retaining them against the world outside. They were strongly opposed by the British Labor Government as now constituted, and by Liberals who are also by tradition free traders.

The ideas upon which they are based, of Britain's abandoning free trade to enter tariff agreements with allied empire nations, were emphatically rejected at the polls when adopted by Mr. Baldwin in 1923. Trade depression, however, has since favored revival so that they have become once more a live political issue here.

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50 P.C. of Crime Due to Drink, Declares New York Justice

Morschauser Cites From Long Experience on Bench Both Before and During Dry Era—Finds Conditions Better Now

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

POUGHKEEPSIE, N. Y.—About 50 per cent of the crimes of violence are caused by drinking intoxicating liquor, "or a bootleg substitute called such," according to Joseph Morschauser, Justice of the New York State Supreme Court. The reason for this, Mr. Morschauser holds, is that "prohibition has not helped to curtail crime except in certain respects."

Mr. Morschauser admitted that, while he was not a prohibitionist, 41 years of judicial experience have convinced him that the Eighteenth Amendment has had a good effect upon the country as a whole.

"Prohibition has had its influence," he said, "in making the general public realize the harm in excessive use of liquor."

In reviewing his experience in the past few years, Mr. Morschauser said that "in about 50 per cent of the cases of crimes of violence, final examination of the cases shows that the acts committed were the result of much or little use of alcoholic beverages."

"The same thing obtains in marital differences," he continued, "where frequently complaints are made on the basis of acts of violence attributed to the influence of liquor on either the man or woman. Where there is a brawl or an act of violence, half the time we find that somewhere in the case that the persons involved had previously fortified themselves with drink and that the acts committed were the result of it. But this is what has been and will be as long as liquor is used. We have this type of case now and we had it before prohibition. Prohibition has had no effect whatever because people can still get liquor, or a bootleg substitute called such."

Mr. Morschauser saw one of the chief benefits of prohibition in the attitude of business, industry and professions, with regard to sobriety, which is now demanded of employees by all big business and industrial corporations employing large numbers of men. As proof of this, he took up his telephone and spoke with the manager of the largest factory in Poughkeepsie, asking him what his employment policy with respect to drinking.

The answer was that in all cases the company made exhaustive investigation to insure itself that a prospective employee did not use liquor.

Although of the opinion that prohibition had not improved the crime situation, Mr. Morschauser said he was, nevertheless, sure that conditions in the world were steadily improving.

"I'm an optimist you know," he said, "and I believe the world and the people in it are far better than in years gone by as a result of education. We have more people today than before, but by a large percentage they are far better. Prohibition has improved the people. No one wants the saloon back, but many want the alcoholic beverages. In time, the people in their majority, will settle this situation. But remember I have faith in the people and I am positive that the world is improving every day."

HEARING ON DRY REPEAL PUT OFF TILL MARCH 19

Defenders of Prohibition Preparing to Present Crushing Conclusion

WASHINGTON (AP)—Dry leaders are preparing to bring their defense of prohibition to a smashing conclusion with the renewal next week of the House Judiciary Committee's hearings on proposals that the Eighteenth Amendment be repealed.

The inquiry is to be resumed on March 19. The drys have two and one-half days left for presentation of their testimony, and it is expected that the committee again will depart from its usual practice of holding hearings on two days each week in order to conclude the inquiry.

Announcement was made that Mrs. William Tilton of Boston, had filed with Chairman Graham, on behalf of the Unitarian Temperance Society, a statement asserting that the ministers of that faith were three to one in favor of national prohibition. It was intended, Mrs. Tilton said, to offset the testimony of a Unitarian minister who opposed prohibition earlier in the hearings.

The statement said that the Unitarian ministers were nine to one in favor of keeping state prohibition enforcement laws. Appended to the document was a copy of a purported letter from Mr. Graham to Mrs. Tilton in which the chairman declared:

"My plan would be to substitute control for prohibition. I would wish individual liberty restored,—that would disarm hostility. A controlled dispensary of government-owned and produced liquors would take away the profits which now create the bootlegger."

Men whose life work has been in the rescue missions of New York and Philadelphia, asked on March 14 that the dry laws be kept unchanged, or that they be strengthened. They said great good had been brought by prohibition to those who live in the Bowery in New York and similar sections of the great cities.

An amazing change has been wrought in the opinion of John Callahan, who for 16 years was chaplain of Tombs Prison in New York and is often referred to as the "Bishop of the Bowery," because of his 25

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Borah Has Never Drawn Pay Rise

WASHINGTON (AP)—It was disclosed March 14 that Senator Borah of Idaho never has drawn the increase of $2500 a year in salary authorized for members of Congress five years ago.

This came to light during discussion of whether a law prohibiting members of Congress from holding an office for which they have voted an increase in salary would make the Idahoan ineligible for appointment to the Supreme Court bench as successor to the late Edward T. Sanford.

Borah has voted against all recent salary increase bills and is certain, as are his friends, that he voted against the measure increasing Supreme Court salaries. He, however, does not recall the vote and there was no record ballot on the bill.

"But there are other reasons than that why I am ineligible," the Idahoan said today with a laugh when asked about it. He only smiled when requested to amplify.

As a result of refusing to accept the congressional salary increase from $7500 to $10,000 a year, Borah has $12,500 to his credit in the Treasury. He may draw it any time, but if he does not it will stay there.

SENATE REJECTS DUTY ON HIDES BY 2-TO-1 VOTE

Westerners Want Both Cattle Protection and Cheap Shoes

WASHINGTON (AP)—The Senate, March 15, rejected a proposal for a duty of 10 per cent on hides now on the free list. The vote was 49 to 24.

The 10 per cent rate was offered by Senator Walsh (D.), Masachusetts., as an amendment to the Oddie proposal for a duty of 4c a pound on green hides, which Walsh said was equivalent to 27 per cent ad valorem. Walsh then proposed 15 per cent on green hides.

After voting once to keep these commodities on the free list, a final decision on sustaining this action had to be made, with a group of western senators vigorously advocating that an import duty be imposed. A vote was not expected until March 17, as the Senate faced its usual Saturday problem of maintaining a quorum.

The fundamental question involved in the hide and leather schedule was seen as how to protect the domestic cattle industry without unduly increasing the price of shoes.

Five hours of acrimonious debate were devoted to the hide and leather schedule on March 14, and although two votes were taken neither was regarded as a test since they involved but a portion of the general question under discussion.

These ballots rejected proposed duties of 5 and 9 cents a pound on green and cured hides by a vote of 42 to 24, and of 6 cents a pound and 5.4 per cent on sole leather, by a vote of 34 to 32.

After the hile and leather schedule has been disposed of the Senate will still have two major controversies to settle before a final vote can be taken on the tariff bill as a whole. These deal with the duties to be imposed upon oil and lumber.

MEXICAN PRESIDENT MOVES TO AID LABOR

MEXICO CITY (AP) — President Pascual Ortiz Rubio in a published statement March 14 said that the Government had taken in hand the unemployment situation and would seek to create new sources of work to relieve temporarily the situation among the country's more than 200,000 unemployed.

He urged co-operation of Labor and Capital in relieving the situation and said that the Departments of Industry and Agriculture had been instructed to study plans to aid the situation.

CANADA MOVES UP BILL TO DRY UP THE BORDER

Measure to Bar Clearance to Rum Ships Passes Second Reading

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

OTTAWA, Ont.—"So perilous do I believe the situation to be that I would no longer assume responsibility in the matter of external affairs if I were not sure that I had the support of Parliament in any policy which I believe to be necessary to prevent a condition which might prove perilous support of Parliament, the support of the people of Canada in a matter as grave as this is."

In these words, W. L. Mackenzie King, Prime Minister and Minister of External Affairs, moving the second reading of his bill to stop the export of liquor to the United States, staked the life of the present Government upon the passing of the measure.

R. B. Dennett, Conservative leader, who followed, confined his attack entirely to the Government's dilatoriness in presenting the bill, accusing the Prime Minister of assuming a self-righteous indignation over conditions which he alone had had the power to remove long before.

Everyone knew, Mr. King said, that liquor could not be imported legally into the United States, but must enter through the agency of rumrunners, bootleggers and criminal gangs who made a profit out of defying the laws of the country. The result was that whatever had been legal as a matter of revenue collection, became very questionable practice when it was realized that government officials were condoning and aiding in breaking the laws of another country. The present bill, he continued, was "a direct parallel of what was done at the imperial conference of 1924 and our reasons are identical."

The conference had conceded to the United States the right to search on the high seas within an hour's sail of shore vessels suspected of liquor smuggling, "being desirous" as the treaty read, "of avoiding any difficulties that might arise between them in connection with the laws in force in the United States on the subject of alcoholic beverages."

Not only, he pointed out, was Canada a party to that treaty but it had made a treaty of its own with the United States for the purpose of suppressing rumrunning along the international border.

He assured the members that the step was not being dictated by the United States, but was a purely Canadian measure, "intended to safeguard the morals of public services and solely of concern to ourselves."

While it would incur some loss of revenue (estimated around $15,000,000), he did not believe there was one member of the House who would say that revenue should be raised by co-operating with bootleggers and gangsters. On the other hand it would save considerable expense by doing away with much enforcement work.

Fire Prevention Record in China Challenges World

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

PEIPING, China—A world record in fire prevention is believed to have been set here last year, with only 40 fires recorded in this city of 1,000,000 inhabitants.

The total loss in property damage during the whole of 1929 is estimated at only $100,000, according to the chief of the local fire department in his annual report recently made public.

The Peiping fire department maintains one modern fire truck but this is more showy than useful for it is too cumbersome to turn the narrow sharp corners of the ancient streets here. Most of the actual fire fighting is done by old-fashioned hand methods.

Peiping architecture is in itself the city's best fire protection for there is not an inflammable roof or wall in the entire city, and very few houses have wooden floors or trimming. The roofs in North China are all made of tiles and the walls are of brick, and most houses have stone floors.

If a fire should break out in a store or house, moreover, it is automatically checked by the high brick or mud wall which surround every residence in Peiping, each street thus forming its own fire barrier.

Wells are located at frequent intervals and if a high wind should be blowing, which is not uncommon in Peiping, water is always at hand to prevent a fire from getting beyond control.

Average Wage Paid in Jugoslavia Totals Only 44 Cents a Day for Men

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

ZAGREB, Jugoslavia — Wages of workers in Jugoslavia are comparatively low, according to data collected by the Chamber of Labor in Croatia and Slovenia.

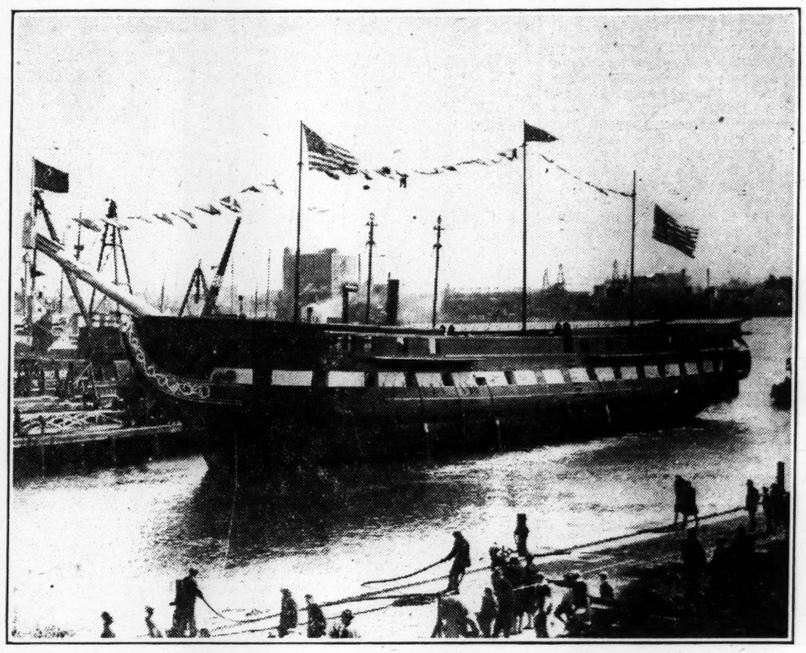
The average weekly wages of the laborers in the city of Zagreb were found to be no more than 40 per cent of those paid in London and are about one-fifth as much as those paid in Philadelphia. Lisbon was found to be the only large European city where wages are lower than in Zagreb, while in Warsaw they are stated to be just the same. The figures give real and not nominal wages, which means that, whereas a worker in London could buy more than 11 standard baskets of food with his weekly income, in Zagreb he could buy less than five baskets.

The average daily pay received by the women working in Jugoslavia is 34 cents, while a third of them work for 29 cents a day each. The men get an average daily wage of 44 cents.

After careful computation it has been estimated that a man in Jugoslavia should receive a minimum of 980 dinars and a woman 780 dinars a month. Yet according to official data the women workers receive on an average only 69 per cent of these minimum wages and the men but 83 per cent. The 125,000 men engaged in the timber industry receive but 73 per cent of this minimum and 109,000 engaged in the chemical industry but 79 per cent.

These data are only for Croatia and Slovenia. If the wages of workers in Serbia, Montenegro and Macedonia were included, the real wages received throughout Jugoslavia would not exceed 60 per cent of the established minimum requirements.

Historic Frigate Floats Once More



OLD FRIGATE CONSTITUTION AS IT WAS TOWED FROM DRYDOCK TO ITS PIER AT THE NAVY YARD.

World Glasses Swing Skyward to New Planet

Seek Name and Study Effect on Astronomic Theories

While astronomers were focusing their telescopes upon a spot some 4,000,000,000 miles away where the trans-Neptunian planet is circling through space, numerous suggestions were being made to provide a name for this newly discovered member of the solar system.

Astro-physicists, busy with their calculations, are beginning the interpretation of the effect of the descovery upon existing theories. It is expected to add greatly to the understanding of the origin and development of the earth and the planets.

Astronomers of the Newtonian school declare that the discovery is a triumph for the fundamentals of gravitation enunciated by Newton. It indicated, they said, the existence of forces which were left out of Einstein's modifications of the gravitational theory.

Atlas, Constance, Percival, Kronos—Names for Planet

NEW YORK (AP)—Numerous suggestions for a name for the newly discovered ninth planet of the solar system were before the astronomers at the Lowell Observatory at Flagstaff, Ariz., March 15.

Roger Lowell Putnam of Springfield, Mass., a member of the observatory's board of trustees and a nephew of Dr. Percival Lowell, founder of the observatory, said that "Atlas" was the best suggestion that had come to him. He also suggested the name of Constance, in honor of Dr. Lowell's widow.

Constance, he said, was a name easily translated into all languages and connoted the firmness of Dr. Lowell's conviction that the planet existed. Dr. Lowell "discovered" the ninth planet 15 years ago, mathematically, through computations of the peculiar influence being exerted upon the planet Uranus.

Mrs. Lowell whose home is in Boston, said that she thought the new planet should be named Percival in honor of her late husband.

Dr. Harlow Shapley, director of the Harvard Observatory, through whom the announcement of the new planet was made, suggested that it be called Kronos, after the mythological father of the six principal Greek gods.

Application of the name Lowell was virtually eliminated by Dr. Lowell's family in the belief that he would have preferred a classical or near classical name.

Final chioce of a name rests with the staff of astronomers of Lowell

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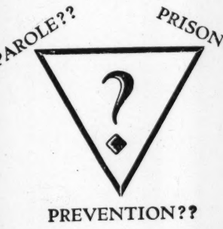

PREVENTION??

An exhaustive study of crime control has been made by several authoritative writers, who will express their findings in the Monitor in a series of six articles. Need for better selected and specially trained policemen, a radical change in police methods, a broader popular appreciation of law enforcement, more vigilant parental action to safeguard youth, and the complete revision of the Federal Parole System, will be some of the important points discussed in the series, beginning

MONDAY

British Rule Sought in the New Hebrides

BY THE ASSOCIATED PRESS

Canberra, Australia

AUSTRALIA wants greater British control in the New Hebrides, a group of islands in the Pacific, about 500 miles from Fiji and northeast of Australia. Since 1906 the islands have been jointly controlled by the British and French, with high commissioners from both countries.

James Scullin, Prime Minister, announced March 14 the Government was considering a proposal to acquire options on leases in the islands which if exercised would insure British interests having the balance of control.

SOVIETS TRY NEW POLICY IN VILLAGES

Drastic Curb Put on Action Against Peasants and Churches

BY CABLE TO THE CHRISTIAN SCIENCE MONITOR

MOSCOW—The letter of Joseph Stalin, chairman of the Central Committee of the Communist Party, two weks ago condemning the forcible enrollment of peasants in collective farms and other excesses committed by local authorities is reinforced by a strongly worded resolution by the committee which is prominently displayed in all the leading newspapers

Observing that "exceptionally rough, disorderly and criminal action has been taken toward the population by some of the minor officials, including banditism, dividing up of property, arrests of middle-class people, and even of poor peasants," and pointing out that such measures only discredit collective farming and cause the peasants to withdraw from some of the newly organized collective farms, the resolution lays down a number of strict rules for the guidance of the village Soviet and party representatives.

Cease Closing Markets

The latter are instructed to cease using the method of forcible collectivzation, while continuing their efforts to draw the peasants into collective farms on a voluntary basis.

They must cease closing village markets, reopen those which have been closed and cease preventing peasants, including members of collective farms, from selling produce on the markets.

Waves Again Lap Sides of Constitution

'Old Ironsides' Towed to Pier After Restoration Work in Dry Dock

With the navy yard band playing, motion picture machines recording the event, and Rear Admiral Phillip Andrews, U. S. N., Commandant of the First Naval District attending, along with thousands of people gathered to witness the ceremony, the old frigate Constitution, famous in history as "Old Ironsides," was towed out of the Charlestown Navy Yard drydock March 15 and tied up at the pier just outside the dock.

Hundreds of school children who have donated their pennies for restoration of the Constitution were among those who witnessed the ceremonies. The ship is without masts or rigging, but was gaily bedecked with flags of the international signal code and the Stars and Stripes.

The old hull has been practically rebuilt and sufficient money has been left from the amount subscribed by contribution throughout the Nation to complete restoring the interior of the craft to its original appearance. Masts and canvas for sails have been donated and 25 or 30 sailmakers throughout the Nation have agreed to make the sails free of charge, each of them to make one section of a sail.

More than $250,000 is still needed however, to complete the restoration of the vessel, which is 78 per cent rebuilt. None of the total amount is in sight yet, and the movement to secure an appropriation from Congress is not expected to succeed. Naval officials plan to continue their efforts to secure money by popular subscription throughout the country and announce that the masts will not be stepped nor the sails bent until money is available for rigging and other equipment.

TRADE UNION CLUB OPENED IN LONDON

BY RADIO FROM MONITOR BUREAU

LONDON—The National Club for Trade Unionists, described by Ben Tillett, Member of Parliament, as a "Carlton Club for the trade union movement," opened in London yesterday. The premises occupy four floors and include restaurant, billiard room and other amenities.

It is hoped ultimately to have a library, lecture hall and residential quarters. The idea of its promoters is to provide a central rendezvous for trade unionists and a place where they can meet friends from home and abroad.

A Mere Slip 85,000,000 Years Ago, Now a Rare Geological Specimen

SPECIAL FROM THE CHRISTIAN SCIENCE MONITOR BUREAU

NEW YORK — A man digging quietly in his garden and a group of excavating researchers have alike just made contributions to historic geology with finds in New Jersey. Four large tracks of a bipedal dinosaur were uncovered in blue clay at Hampton Cutter works near Woodbridge, while Werner Beck, a gardener, uncovered somewhat unexpectedly an eight-inch lower molar of a mastodon in his backyard in Union.

In the excavating party were men from Rutgers, Yale, the State of New Jersey Geology Department and the American Museum of Natural History, who have been excavating in the vicinity of their discovery since last January. Their find, in point of years, must take precedence over that of the humble gardener, for the tracks are believed to be from the Cretaceous age and somewhere in the neighborhood of 85,000,000 years old.

The tooth, it was estimated, was only about 100,000 years old. It was brought to New York City to the American Museum of Natural History for identification, while the tracks were carefully sawed out of the surrounding clay and taken to Rutgers, where plaster casts will be made. Then one will be sent to the State Department of Geology in Trenton and another brought to the American Museum of Natural History, here.

They are about nine inches deep, and were so placed originally as to indicate, the scientists say, that their owner was going somewhere in a hurry with a nine-foot stride and lost his balance near the scene.

EDGE TO START TOURS OF FRENCH INDUSTRY

BY CABLE FROM MONITOR BUREAU

PARIS—The American Ambassador, Walter E. Edge, has completed plans for the first of several tours of French industrial commercial centers to familiarize himself at first hand with French aspects of Franco-American trade.

The first tour, commencing March 23 and continuing to April 1, will be to South France, and includes visits to Lyons, Grenoble, Marseilles, Nice, Grasse and Cannes. Two other tours are being planned, one to northern and eastern France, the other probably to the southwest. All arrangements are being made under the auspices of the French Ministry of Commerce and local chambers of commerce.

U. S.-JAPAN REACH UNITY ON ALL POINTS

Complete Agreement Only Awaits Confirmation From Tokyo Government

FRANCO-ITALIAN ISSUE TO BE SOLVED

Delegations Now Working on Respective Programs for Next Five Years

By ERWIN D. CANHAM

BY CABLE FROM MONITOR BUREAU

LONDON—A full agreement between the United States and Japan upon all categories of their respective navies, previously reported is now completely confirmed.

Formal official word, however, from the American delegation is still lacking because confirmation from Tokyo has not yet been received, but it is hoped to issue a joint official announcement early next week.

The agreement provides, first that the United States is to have 180,000 tons of 8-inch gun cruisers, but the last three are not to be laid down until 1933, 1935 and 1936. Japan will have 108,000 tons of cruisers with 8-inch guns, including four Furutakas. In 6-inch gun cruisers the United States is to have the option to build approximately 143,000 tons. This includes 10 Omahas of 70,000 tons.

Japan retains about 100,000 tons of 6-inch gun cruisers, practically all of which are now built or building, and include large quantities of very small cruisers of about 4500 to 5000 tons. As far as cruisers are concerned, the agreement may be summarized by saying that Japan does not build any new ones and does not scrap any old cruisers until the age limit is reached.

Ratio of Cruisers

Of the 8-inch gun cruisers for the immediate future, Japan will have more than a 70 per cent ratio, but if, or when the American right to build the 18 is exercised, Japan will have exactly 60 per cent of the United States total. On small cruisers its percentage is almost exactly 70 per cent. In the destroyer category the United States is to have in 1936 150,000 tons, while Japan is given the right to have 105,000 tons which is approximately its present level. This too is exactly a 70 per cent ratio.

Regarding submarines Japan is to refrain from rebuilding so that in 1936 her undersea fleet will total approximately 52,000 tons. The United States plans also to stabilize on 52,000 tons or at least to retain the right to build up to that level, for so many of the American submarines will become obsolete in the next few years that the American level, without replacement would drop to about 12,000 tons.

It was originally believed that the United States would stabilize at 60,000 tons and this was initially contemplated in the Japanese-American agreement, but now the assurance that Japan will reduce to 52,000 tons enables the United States to grant parity and agree to a lower level.

Stabilizing of Ratios

Part of the agreement hitherto undisclosed announces that Japan is willing to scrap the battleship Kongo and to stabilize upon a 15-15-9 battleship ratio as soon as required. It is understood that all the American and Japanese delegates and the naval experts now in London agree in regarding the compromise with extreme satisfaction. It only remains for the Tokyo Government to give its approval and while this may be delayed, it is confidently expected

At the American delegation it is pointed out that now two agreements in which the United States is interested are complete: one with England, first made at Rapidan and confirmed in London, and the agreement just completed with the Japanese. Were these two plans not contingent upon the other powers, a treaty as far as the United States, Japan, and Great Britain are concerned could be written in a few hours. But the settlement with Great Britain is contingent upon the French and the French tonnage claims are contingent upon the Italian claim for parity.

The last three days of this week have seen a concerted attempt to avoid an utter deadlock upon the Italo-French question. Now efforts are being made to work out a compromise on the lines suggested before the conference opened, namely, a treaty based upon the actual naval construction the nations expect to put in the water before 1936.

Determining Programs

During the week-end, when Andre Tardieu will confer with Ramsay MacDonald at Chequers, work will be concentrated less on achieving a large-scale five-power agreement than on determining the programs for the next five years. This idea is understood to commend itself to the British, American and Japanese delegations and also to Aristide Briand, but in order to placate Dino Grandi it is assumed that Italy will not be called upon to abandon the theoretical right of parity with France, but will be invited to agree as to the number of ships which the two principal Mediterranean powers may build before the naval conference meets.

Italy has retorted with a demand for a settlement of the outstanding Franco-Italian disputes, particularly a political agreement compromising on the North African divergences. As far as is known, little progress has been made to persuade Signor Grandi to place the Italian projects for construction during the next five years on paper. On this basis the Italians

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DRAW INDUSTRY BY ADVERTISING, STATE ADVISED

Uniform National Labor Laws Called Imperative for Massachusetts

An advertising campaign to bring new industries into Massachusetts, federal legislation to unify labor laws in all states, less competition from prison labor, and a concerted effort by the State as well as by industries to purchase supplies within Massachusetts, were unemployment remedies urged at a hearing before the Massachusetts Industrial Commission on Ways and Means.

Attention was directed by Thomas Smith Jr., Representative from Fall River, to the facilities available in Massachusetts, which, if properly advertised, would, he claimed, bring many new industries into the Commonwealth. He pointed to the vacant factories in Fall River and other centers which could be secured at low cost with plenty of skilled labor waiting for a chance to go to work, in addition to the availibility of all that is required for manufacturing pursuits in easy reach.

Representative Smith said that unified labor laws were necessary in all states, because in the South night work for women was allowed and plants can operate on a 24-hour basis, thus lowering overhead costs by continued operation. With labor laws stricter in Massachusetts, he continued, this procedure is not possible, and the South is thus able to undersell Massachusetts. He said Massachusetts has the facilities in the textile industry to hold its own against any competition with unified labor laws.

Other speakers supported Representative Smith's statements by pointing out that the State itself was purchasing its supplies outside of its own limits.

Employers could help the situation by temporarily keeping more employees on hand than was actually necessary for their needs, James J. Twohig, Representative from South Boston, said. He accused the big industries of "talking big" and laying off help at the same time.

Mayor James M. Curley was represented by Nathan A. Helle who said that the city's wood yard for relief of the poor had employed 1031 helpers in February, 1930, compared to 456 in the same month in 1929.

Surveying present industrial conditions in the State was called a huge task by E. Leroy Sweetser, Labor and Industries Commissioner, and the report of his commission, he said, would not be ready for some time. The commission is investigating every situation and is even going outside the State for a basis of comparison, he added.

COUGARS INVADE FOR GAME TONIGHT

The Boston Bruins will entertain the Detroit Cougars at the Boston Garden tonight in the next to last regular schedule National Hockey League game of the 1929-30 season. Detroit has been out of the race for two weeks and is hardly more than going through the motions of hockey.

Since 1926-27, the first appearance of a Detroit team in the National Hockey League, the Cougars have invaded Boston time and again, but have yet to win a game on local ice. The Bruins had their undefeated string broken at 17, one short of the mark established by Canadiens, when the Chicago Black Hawks triumphed by a score of 3 to 2 in overtime at Chicago Thursday night and, although there are not enough games left to start another string the locals will try to climax the season with successive wins, beginning tonight and straight through the playoffs.

EVENTS TONIGHT

Copley-Plaza; dinner, West Point Alumni Association, 7.

Last presentation by Ford Hall Forum Dramatic Society, The Barn, 36 Joy Street, 8:30.

Twentieth Century Club; dinner, talks by Prof Kirtley F. Mather and Edwin D. Mead, 3 Joy Street, 7.

Boston Square and Compass Club; members' night, talk by James R. Wood, 8.

Music

Symphony Hall—Boston Symphony Orchestra, Serge Koussevitzky, conductor, 8:15.

Theaters

Wilbur—Fritz Leiber in "Julius Cæsar."
Tremont—"Gambling."
Colonial—Sir Harry Lauder.
Shubert—"The New Moon."
Copley—"A Night Off."
Majestic—"The Merry Widow."

EVENTS SUNDAY

Ford Hall Forum; talk by John Cowper Powys, English novelist, poet and essayist, on "Keeping Your Balance in an Unbalanced World," music by Moses Smith and Stephen Somervell, Ford Hall, 7:30.

Children's Museum of Boston; motion picture on "Eskimaux of Southern Greenland," Donald B. MacMillan film, Lecture Hall, 2:30.

Museum of Fine Arts; lecture by Mrs. Seaver, on "Rodin," Lecture Hall, 3:30.

Old South Meeting House Forum; talk on "Massachusetts: Three Centuries of Experimenting," by Samuel Eliot Morison, Harvard University, music by the D'Zama Murielle Tercentenary Orchestra, Old South Meeting House, 3:15.

Women's City Club of Boston; concert by Flonzaley Trio, Clubhouse, 4:30.

Boston Public Library; readings from Shakespeare by George Francis Pearson, Lecture Hall, 3:30; concert by London String Quartet, Lecture Hall, 8.

Concert by augmented choir and soloists, First Church, Berkeley and Marlborough Streets, 4:30.

Boston City Club; concert by Royal Dadmun, baritone, and Frederic E. Tillotson, pianist, Clubhouse, 3:30.

EVENTS MONDAY

Women's Republican Club of Massachusetts; lecture by Mrs. Robert Cushman on "The Development of American Furniture: Pilgrim Pine and Federal Mahogany," Clubhouse, 11.

Boston Public Library; illustrated lecture on "Stratford and the Shakespeare Players," by Sir Archibald Flower, chairman of the board of governors of the Shakespeare Memorial Theater of Stratford-on-Avon, England, Lecture Hall, 4.

Hotel Statler; luncheon and meeting, New England Council, Parlors A and B, 1.

Meeting, Publicity Group, Boston Council of Social Agencies, talk on "Publicity Problems," by Miss Clair Tousley, assistant director, New York Charity Organization Society, Twentieth Century Club, 12:30.

Meeting, New England Woman's Press Association twilight talk on "The Secrets of Making a Sonnet," by Dr. Walter B. Swift, studio of Mrs. Joseph A. Mahoney, 82 Chestnut Street, 4:45.

EXHIBITIONS

Museum of Fine Arts, Huntington Avenue—Admission free. Special exhibitions: Egyptian wall paintings, by Mr. and Mrs. Norman de Garis Davies, lent by the Metropolitan Museum of Art; fifteenth century woodcuts and metal cuts, lent by James C. McGuire; eighteenth century English porcelain, made at Chelsea, lent by Richard C. Paine; prints and books illustrated by Auguste Lepere, lent by William A. Sargent; French color prints, eighteenth century, lent by Robert Treat Paine 2d.

Isabella Stewart Gardner Museum, Fenway Court—Open on Tuesdays, Thursdays and Saturdays from 10 to 4, with admission fee of 25 cents. Sundays from 1 to 4 with admission free.

Fogg Art Museum, corner Quincy Street and Broadway, Cambridge—Open weekdays, 9 to 5; Sundays, 1 to 5; admission free. Exhibitions: Maya art, lent by the Peabody Museum; exhibition of etchings of Rembrandt van Rijn; exhibition of early Chinese pottery and rubbings of Chinese stone of the Han Dynasty, from the Charles Bain Hoyt collection. Special exhibits: Japanese prints, lent by David F. Edgar, contemporary American painting. Both through March 18.

Children's Museum of Boston, Olmsted Park, Jamaica Plain.—Open 9 to 5 weekdays; 1:30 to 5, Sunday; holidays all day. Admission free. Exhibit showing color in nature. Mexican tiles and pottery. Satsuma ware. Baskets of the world, including feather baskets of the Poma Indians.

Boston Art Club, Dartmouth and Newbury Streets—Annual print exhibition. Through March 15.

Goodspeed's Print Shop, 7 Ashburton Place—Print exhibition. Etchings by Decaris.

Robert C. Vose Galleries, 559 Boylston Street—Paintings by Vernon Ellis. Through March 15.

Casson Galleries, 575 Boylston Street—Marine and landscape paintings by Stanley W. Woodward. Etchings by old and modern masters. Through March 15.

Goodman's Print Shop, 607 Boylston Street—Drawings by Stuyvestant Van Veen. Through March 31.

Grace Horne's Gallery, 446 Stuart Street—Water colors by Roger Hayward. Also lithographs by George Bellows. Paintings by Fromkes, Metcalf, Rosenfield, Hiraga, Quincy and Crocker.

The Print Shop, 261 Newbury Street—Old sporting and ship prints in colors.

Scherver Studios, 665 Boylston Street—Etchings of child life and six new dog study prints by Diana Thorne.

St. Botolph Club—Loan exhibition of American paintings.

Myles Standish Galleries, Myles Standish Hotel, Kenmore Square—Chalk drawings by Robert Strong Woodward. Oils by Emile A. Gruppe. Miscellaneous water colors by American artists.

Twentieth Century Club, 3 Joy Street—Art work of Ernest Stock, an English artist. Through March 31.

N. M. Rivers Studio, 500 Boylston Street—Paintings by Elizabeth E. Brown and Louis Novak. Through March 31.

Albert T. Echburg Gallery, 480 Boylston Street—Paintings by American and European artists.

J. F. Olsson Gallery, 43 Brattle Street, Cambridge—Water colors and etchings by Sears Gallagher.

Mrs. Pancoast's Gallery, 154 Newbury Street—Oils by Harley Perkins. Other paintings by Guy Pene du Bois, Glackens, Gifford Beal and H. E. Schnakenberg. Water colors by Maurice Prendergast. Prints by moderns. Through March 15.

Doll and Richards, 138 Newbury Street—Water colors of birds, by Charles Emile Heil. Through March 18.

Children's Art Center, 36 Rutland Street—Work of German school children. Through March 18.

J. F Olsson Gallery, 43 Brattle Street, Cambridge—Water colors and etchings by W. Harry Smith. Through March 31.

Children's Museum of Boston—Open daily 9 to 5. Sundays 1:30 to 5. Admission free. Pictures, maps, drawings illustrating background of Tercentenary, and collection of early American articles.

Grace Horne's Gallery, 446 Stuart Street—Flower impressions by Arthur Musgrave. Lithographs by Teng-Vimie. Exhibition of drawings in sepia by Gurdon Saltonsall Howe. March 17 to March 29.

THE CHRISTIAN SCIENCE MONITOR

Founded 1908 by Mary Baker Eddy

AN INTERNATIONAL DAILY NEWSPAPER

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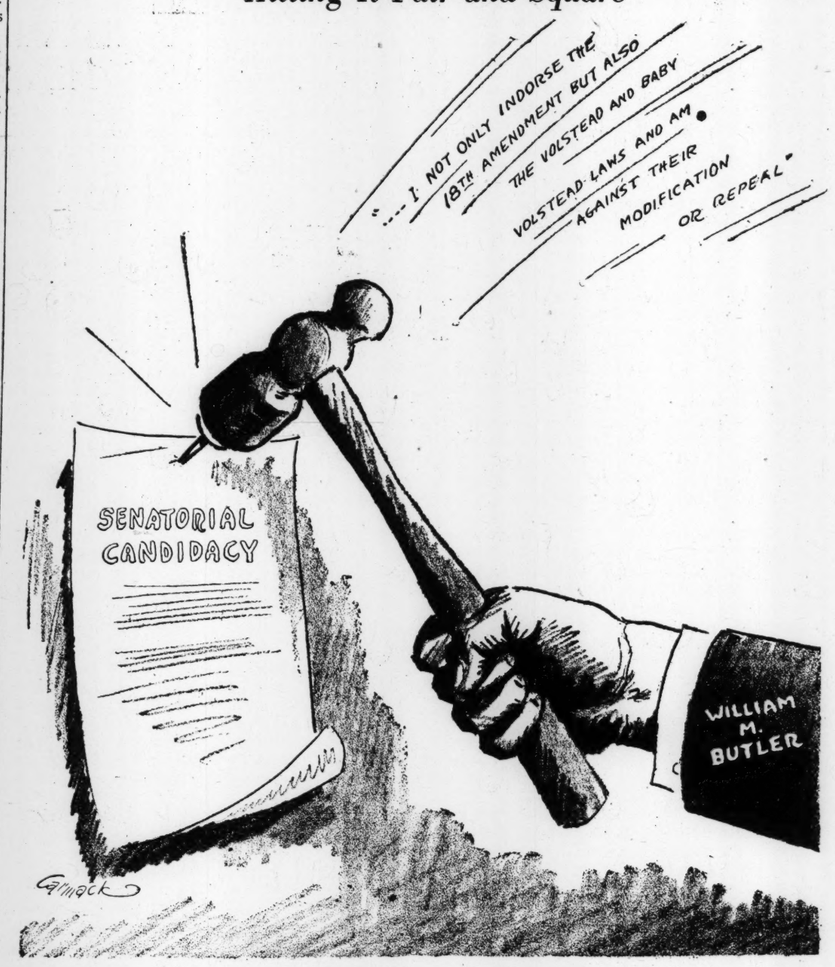
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Music in Boston

Concerts to Come

Saturday evening, March 15, in Symphony Hall, eighteenth evening concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

Saturday evening, March 15, in the South End Branch of the Public Library, concert by the London String Quartet.

Sunday afternoon, March 16, in Symphony Hall, concert by Albert Spalding, violinist.

Sunday afternoon, March 16, at the Boston Art Club, a concert by the Flute Players' Club.

Sunday afternoon, March 16, in the Repertory Theater, concert by Raymond Havens, pianist.

Sunday afternoon, March 16, in Jordan Hall, concert of the Boston Civic Symphony Orchestra, Joseph F. Wagner, conductor.

Sunday afternoon, March 16, in the City Point Branch of the Public Library, concert by the London String Quartet. Admission free.

Sunday evening, March 16, in the Lecture Hall of the Boston Public Library, concert by the London String Quartet. Admission free.

Monday evening, March 17, in Symphony Hall, fifth of the supplementary concerts of the Boston Symphony Orchestra, Serge Koussevitzky, conductor; Mme. Longy-Miquelle, assisting pianist.

Tuesday evening, March 18, in Jordan Hall, concert by Leon Vartanian, pianist.

Thursday evening, March 20, in Jordan Hall, concert by the Compinsky Trio.

Friday afternoon, March 21, in Symphony Hall, nineteenth afternoon concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

Saturday afternoon, March 22, in Jordan Hall, concert by Dalies Frantz, pianist, and Amalia Frantz, soprano.

Saturday evening, March 22, in Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

Saturday evening, March 22, in the South End Branch of the Public Library, concert by the London String Quartet. Admission free.

Sunday afternoon, March 23, in Symphony Hall, the Brahms Festival with an orchestral concert, Serge Koussevitzky, conductor; Artur Schnabel, pianist.

Sunday afternoon, March 23, in the City Point Branch of the Public Library, concert by the London String Quartet. Admission free.

Sunday evening, March 23, in the Lecture Hall of the Boston Public Library, concert by the London String Quartet. Admission free.

Monday evening, March 24, in Symphony Hall, the Brahms Festival with the Boston Symphony Orchestra, the Harvard and Radcliffe Chorus, Serge Koussevitzky, conductor.

Tuesday evening, March 25, in Symphony Hall, the Brahms Festival with the Burgin String Quartet; Artur Schnabel, pianist; Margaret Matzenauer, contralto; a choir from Harvard and Radcliffe.

Wednesday morning, March 26, at the Hotel Statler, Sigrid Onegrin, contralto.

Wednesday evening, March 26, in Symphony Hall, the Brahms Festival with an orchestral and choral concert, Serge Koussevitzky, conductor.

Thursday evening, March 27, in Jordan Hall, concert by Baldassare Ferlazzo, violinist.

Friday afternoon, March 28, in Symphony Hall, twentieth afternoon concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

Saturday afternoon, March 29, in Jordan Hall, concert by Stanley Licterstein, tenor.

Saturday evening, March 29, in Symphony Hall, the Boston Symphony Orchestra, Serge Koussevitzky, conductor.

Boston Symphony Orchestra

The eighteenth program of the season by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, presented in Symphony Hall, Boston, on the afternoon of March 14, follows:

Galliard, Sonata in G major (Freely transcribed for small orchestra by Maximilian Steinberg).
Martelli, Assyrian Bas-Reliefs.
Strauss, An Alpine Symphony, op. 64.

Martelli's music received at this concert its first performance in the United States. It is a symphonic suite in four parts, each inspired, the composer said in a program note, by a bas-relief with a particular subject. The pictures here musically translated represent "A Winged Jinnee with the Head of an Eagle before the Sacred Tree," "A Dance before a Personage Seated," "Lion and Lioness in Their Lair" and "The Army and Musicians of Ashurbanipal."

Henri Martelli was born in Corsica 35 years ago and lives in Paris, where he received his musical education and where he has had other works produced. If the present suite could have been heard 20 years ago it might have made a greater impression, but in that time Stravinsky and Prokofieff have made it difficult to appreciate other composers' efforts to depict prehistoric or early historical periods. Nor does the translation of pictures into tone justify itself in this instance. It is well known that one of the characteristics of the music of the East is monotony. This quality the composer has succeeded in preserving. The third movement gives opportunity for a solo number with the bass tuba in the role of the lion. This is by no means a fearsome beast, but rather an amiable, Shavian creature. Both the army and the musicians of the Great King were equally tame. Possibly the composer intended to be ironical about these ancient times.

Nor was there much to move us to gratitude in the opening item, which had been introduced by Dr. Koussevitzky four years before. This is pleasant, harmless music, which would be even more agreeable if it were a little livelier.

The "Alpine" Symphony necessarily profited by contrast with what had preceded it. Strauss at all events knows how to say what he has to say. What a pity that he has not more to communicate. There are passages of extraordinary and characteristic beauty in these pages. But the pages are too many. There is too much repetition of banal material. The introduction of the cow-bells and the wind-machine is peculiarly offensive because so especially needless in the case of a surpassingly brilliant orchestrator. Yet it is surprisingly easy to listen for 50 minutes to Strauss's orchestra; and in this score there is plenty of opportunity to renew acquaintance with old and well loved friends, notably "Till" and "Rosenkavalier."

On March 21, the orchestra begins its six-day festival of the music of Johannes Brahms. L. A. S.

HEARING ON DRY REPEAL PUT OFF TILL MARCH 19

(Continued from Page 1)

years of work with the Hadley Rescue Mission.

He was seconded in this by John R. McIntyre, superintendent of the Whosoever Gospel Mission of Germantown, Pennsylvania, John W. Helmbold of Camden, N. J., and Frank Dippel of Philadelphia, mission workers.

Ralph H. White, of New Haven, Conn., concluded the day's hearing by presenting the results of research done for the Fact Finding Committee on Law Enforcement in Connecticut, with the conclusions that drinking has lessened in high schools and colleges and that prohibition laws were easy to enforce in his state.

Mr. White testified his committee was a private organization, headed by Horace P. Taft, brother of the late Chief Justice.

"The liquor law is really one of the easiest laws on the statute books to enforce," he began. "It is a much easier law to enforce than law against driving under the influence of liquor."

Mr. White said he thought there was "probably as much drinking by students in their rooms" as before.

"There is a difference of opinion among the Yale deans," he said, "regarding the advisability of the Eighteenth Amendment and also the effects of the liquor laws on the character of the student body. Most agree, however, that conditions have steadily improved since 1924.

"At Wesleyan University, the college authorities state that there has been an entire change in the attitude of the students and the faculty toward drinking, so that at the present time they have only about one disciplinary case a year in a body of 600 students."

After research in Quebec and Ontario and a study of the general statistical data published by the Dominion Government, he said he believed the efficiency of the Canadian system of law enforcement and the attitude of observance of law in that country was so much in advance of that in the States that we could afford to double the national debt to secure it.

The permit system of Ontario and the dispensary system, with the beer taverns of Quebec, however, have shown no sign of being a solution of the liquor problem, he asserted.

BRITAIN AND CHILE TO HAVE EMBASSIES

By Radio from Monitor Bureau

LONDON—The Government, in recognition of the growing importance of Anglo-South American trade, has announced that the British representative in Chile will in the future be an Ambassador instead of a Minister as hitherto, and that an Ambassador from Chile will similarly be received at His Majesty's Court in London.

This announcement places Chile on the same diplomatic footing here as Argentina and Brazil.

WEATHER PREDICTIONS

U. S. Weather Bureau Report

Boston and Vicinity: Fair and not quite so cold tonight; Sunday fair with rising temperature; moderate north shifting to easterly winds; the minimum temperature tonight will be near 26.

Southern New England: Fair and not quite so cold tonight; Sunday increasing cloudiness with rising temperature; diminishing north shifting to east or southeast winds.

Northern New England: Fair and not quite so cold tonight; Sunday increasing cloudiness with slowing rising temperature, probably followed by rain in New Hampshire and Vermont; diminishing northwest and north shifting to east or southeast winds.

Official Temperatures

(8 a. m. Standard time, 75th meridian)

Albany	26	Los Angeles	44
Atlantic City	28	Memphis	56
Boston	24	Montreal	20
Buffalo	24	Nantucket	26
Calgary	4	New Orleans	60
Charleston	48	New York	26
Chicago	30	Philadelphia	28
Denver	38	Pittsburgh	28
Des Moines	36	Portland, Me.	22
Eastport	14	Portland, Ore.	40
Galveston	62	St. Louis	76
Hatteras	48	St. Paul	34
Helena	22	Seattle	40
Jacksonville	62	Tampa	66
Kansas City	46	Washington	30

High Tides at Boston

Sunday 12:04 a. m.
Height of Tide 10.9 feet.

Light all vehicles at 6:20 p. m.

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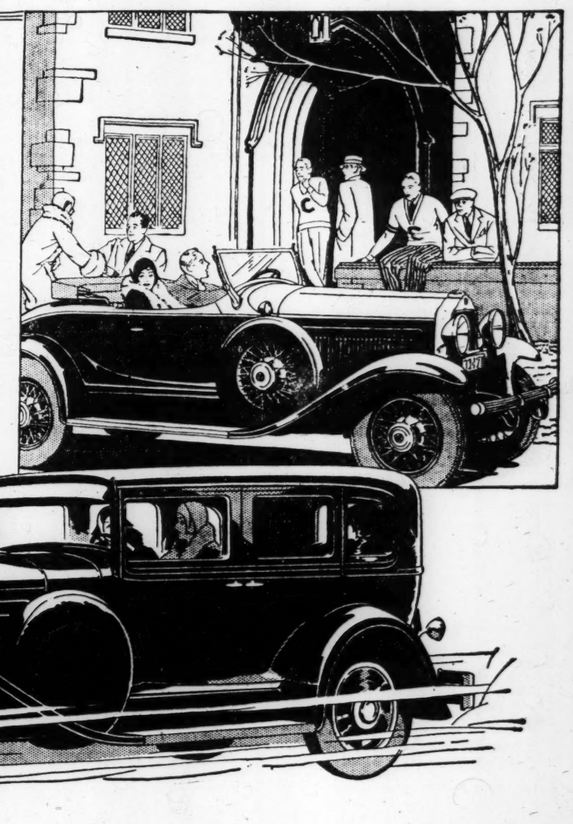

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STUMBLINGBLOCK TO PEACE LIFTED BY REICH'S VOTE

Laws Backing Young Plan Regarded as Momentous in Europe's Progress

By SISLEY HUDDLESTON
By Cable from Monitor Bureau

PARIS—In many respects the most important European event of the last week is Germany's promulgation of laws relative to the Young plan, which will be followed next week by France's examination of the project of ratifying the Hague accords.

Doubtless this confirmation of arrangements reached in general outline last year as afterward modified in unessential details in international conferences was a foregone conclusion. Yet full agreement has been harder to achieve than had been anticipated.

First there were difficulties among the creditors themselves and then there was revolt in Germany against provisions of the plan. The leader of the Nationalists, Dr. Alfred Hugenberg, fought fiercely. Dr. Hjalmar Schacht, president of the Reichsbank, who was actually one of the signatories of the plan, repudiated it on the ground that it had been altered and disengaged his own responsibility.

Tribute to Dr. Schacht

Eventually Dr. Schacht found himself in such a position of general antagonism that he resigned his post and this week Dr. Hans Luther has been appointed in his place.

It is impossible to refrain from paying tribute in passing to the remarkable financial qualities and splendid work of Dr. Schacht in re-establishing German currency. Perhaps it was unfortunate that he appeared to develop political ambitions though obviously devoid of political capacity.

Opponents of the Young plan in final resort placed their faith in General von Hindenburg. But General von Hindenburg as President, whatever may be his personal feelings and convictions, has shown himself to be loyal to the new institutions of his country and he declined to play the game of a particular party which has suffered defeat in the Reichstag and whose policy, moreover, would have wrecked the prospects of settlement of the reparations dispute of which Europe is thoroughly tired. Thus for better or worse Europe is now committed to the Young plan as the charter of several generations.

Future Revision Possible

Many believe that 10 years hence or even earlier it will be necessary to revise present agreements. It may well be so but for the present the Young plan must be unreservedly accepted.

Various delays have made somewhat problematical the issue of German bonds by the new Bank for International Settlements which is being founded at Basel before autumn, although in official circles there is still a desire to complete flotation by the beginning of summer. That issue will be restricted in character but it will put reparations on a fresh basis.

A portion of the German debt at least will be commercialized and the credit of Germany will be involved in any nonfulfillment of obligations. In this sense the present step is decisive and it was because certain politicians were aware of that finality, at any rate in regard to the nature of the debt, that they put up such a stiff fight against the Young plan.

Present Task Technical

It is now to be hoped that reparations are definitely taken off the political plane and that future discussions, if discusisons there must be, will be purely technical. Nothing is more important to Europe than to get rid of a subject that has oppressed it and embittered the relations of different countries for more than 10 years. Until this problem could be solved and relegated to the limbo of forgotten things Europe was disturbed.

One consequence of the coming into operation of the Young plan will be the evacuation of the Rhineland. Europe could not pretend that its component countries were on friendly terms while some countries were occupying the territory of another.

Of recent years there has been a widespread desire not merely for peace as a negative thing but for peace as a positive and organized condition of the Continent. Germany even before the reparations stumblingblock was removed co-operated with the rest of Europe but the stumblingblock of reparations remained. Its removal should be the signal for more earnest endeavors. Thus it would be hard to conceive of a more important event than that of this week.

Theaters

Laura Huxtable Porter

Last night in Brown Hall, the Student Art Club, of which Minnie Wolk is director, presented Laura Huxtable Porter in "Readings from Shakespeare, with Associated Music."

In her introductory remarks, Mrs. Porter emphasized that the music which accompanied her presentation of this program was in nowise interpretive music; it was chosen because its thematic content seemed to the speaker to be of similar texture to the thematic material of the play itself.* Therefore, to "The Winter's Tale," Act 5, Scene 3, Mrs. Porter wedded the Largo from a Beethoven sonata, and to "Cymbeline" appropriately enough, the Schubert-Liszt arrangement of "Hark, Hark! The Lark." Following a short intermission, Mrs. Porter presented an original arrangement of "A Midsummer-Night's Dream," using, of course, the charming music composed by Mendelssohn.

Although Mrs. Porter was artistic in everything she did, her character delineation was more successful in the feminine roles, and of Paulina she made an entirely convincing figure. She appeared in a gown of tulle in opalescent shades to suggest the elusive quality of Shakespeare's fairy comedy. In this play Mrs. Porter did her best work. Her arrangement is unusual and entertaining, and her character reading of the sketch given by the mechanics was droll and enjoyable. Especially taking was her delineation of Wall and Thisbe, not forgetting the arm waving of Pyramus and his subsequent manipulation of the sword. A very clever conceit, and one which brought her unmistakable evidence of appreciation.

"Julius Cæsar"

"Julius Cæsar" was presented at the Wilbur Theater last evening by the Chicago Civic Shakespeare Society in their current fortnight of Shakespearean plays with the following cast:

Julius Caesar	Hart Jenks
Octavius Cæsar	James Neill Jr.
Marcus Antonius	Fritz Leiber
Marcus Brutus	John Burke
Cassius	Lawrence Cecil
Casca	Philip Quin
Decius Brutus	Robert Allen
Varro	Meredith Atwell
Lucius	Marie Carroll
Calipurnia	Kathryn Collier
Portia	Virginia Bronson

With sufficient vigor and zest the interpretation of this stormy play of the Roman state came from the hands of the company last evening. True, Cæsar was a little stiff and resistant. His assassination, admittedly a difficult scene, did not move without some awkwardness. Occasionally, the resounding lines of the play tempted to a show of bombast. But, on the whole, the Chicagoans turned out an enjoyable performance.

Probably the outstanding scene was that between Brutus and Cassius before the armies are to meet in combat. Both players brought to this scene a depth of feeling which traveled through their lines to an attentive and impressed audience.

Mark Antony's oration over Cæsar, cool yet sorrowful at beginning, progressed to a white heat of exaltation which befitted the matter and the moment. If the crowd did not always match the swift, sure strokes of Mr. Leiber in this emotional and gripping scene, he did nevertheless carry them with him.

Providence Port Plan Presented

PROVIDENCE, R. I. (AP)—The Providence Journal says that a plan for a possible transportation of grain and other Canadian products to this city via the New York, Ontario & Western and the New York, New Haven & Hartford Railroads is to be submitted to the Providence Chamber of Commerce by the New Haven road as a means of developing the port of Providence.

The Chamber is working for completion of the Southern New England Railroad between Palmer, Mass., and this city, hoping to develop the port by bringing to this city a railroad to compete with the New Haven. On Jan. 18 directors of the New Haven, meeting with representatives of the Chamber, agreed not to place themselves on record as opposed to completion of the Southern New England Railroad until they themselves had prepared and presented a plan for developing the port.

Following presentation of its plan, it was learned, the New Haven will begin opposition to the Chamber's efforts to revive the Massachusetts charter of the Southern New England. A bill to revive the charter is now pending before the Massachusetts Legislature.

Larger Site Urged for Colby College

Colby College, for 112 years located on the banks of the Kennebec River, at Waterville, Me., would be moved to some hilltop near by, where it would have more room than on its present site, hemmed in by railroad lines, according to a plan presented to the Boston Colby Alumni Association by Walter S. Hyman, trustee, at the annual dinner in the University Club, Boston.

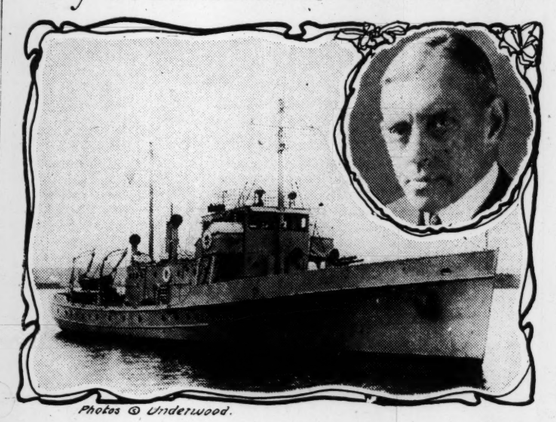
Franklin W. Johnson, president of Colby indorsed Mr. Wyman's proposal, and said that it had been in the thoughts of Colby men for some time. The chief objections to removal from the historic site are based upon traditions, Mr. Wyman said, but all the traditions of real value will go with the institution, in his opinion.

"We need more room and we've got to do something about it," Mr. Johnson said in his address. "We need a larger staff and our equipment is inferior, according to a survey made of the four Maine colleges." Mr. Johnson said that many Colby alumni were unwilling to contribute to the improvement of the present plant, feeling that it is inadequate and should be abandoned.

RHODE ISLAND VETERAN AID

PROVIDENCE, R. I. (AP)—The Rhode Island Senate March 14 passed in concurrence a bill to make available $40,000 for state aid to honorably discharged veterans of the World War during the period ending June 30, 1931.

Motto of 'Semper Paratus' Upheld by Coast Guard's Achievements



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The Coast Guard Cutter Marion. (Inset)—Rear Admiral Billard, Commandant.

War on Liquor Smugglers Just an Addition to Normal Duties—Grand Banks Patrolled for Icebergs —Flooded Sections Relieved

Special from Monitor Bureau

WASHINGTON—So much has been said about the activities of the Coast Guard in the war on liquor smugglers that the various other activities of this important service have been somewhat overshadowed.

Rear Admiral F. C. Billard, Commandant, in making his last annual report, referred to the duties of the Coast Guard in preventing the smuggling of intoxicating liquor into the United States as being "added to the normal activities." "These operations are but another kind of war," he adds, "a war with a lawless element who seek, covertly and openly, to thwart the service in the execution of its bounden duty. . . . They were not permitted in any way to interfere with, hamper, or retard the usual normal duties of the service in the saving of life and property."

"Semper Paratus," is the motto of the United States Coast Guard—always prepared to prevent disaster and to succor those in distress. Its scope is wide and its members devoted to the service, manifesting "an unfailing spirit of loyalty and fidelity," according to the commandant.

One of the duties to which the coast guard is now addressing itself is the maintenance of the international ice patrol, which acts for 14 nations, in the vicinity of the Grand Banks off Newfoundland. On Feb. 23, much earlier than the patrol has ever begun, the Mojave steamed out of Boston Harbor for its vigil among the ice, word having been received that icebergs were getting afloat much earlier than usual.

Season Lasts Three Months

The Modoc will bear the Mojave company and the Tampa will stand by. For months these vessels will radiocast the ice situation daily to the vessels of the various transatlantic lines. Not only will officers of ocean steamships be notified of the exact location of icebergs at the time that the news is sent, but they will get the facts about the trend and rate of travel and other conditions which will indicate the course that ships are to take to avoid the floating menace.

Since 1913 when the international patrol was established, there has never been a fatality at sea due to an iceberg, coast guard officials state with satisfaction. Usually the patrol season lasts about three months but last year icebergs persisted so late in the season that it was necessary to continue the patrol until August. This year, with such an early start, the season is again likely to be a long one.

While the determination of the presence and character of ice, especially in the immediate vicinity of the North Atlantic lane routes, is the primary duty of the patrol, much oceanographic work is accomplished, furnishing a practical up-to-date current map of the ice infested area. The patrol ships are ordered to carry out a program of depth survey as opportunity offers. A current map of the critical area where the Labrador current and the Gulf stream meet is an indicator of the courses that the icebergs will take. A practical means of determining oceanic circulation in critical areas will be carried on this summer.

Rear Admiral Billard, in his instruction for the International Ice Patrol issued to Lieutenant-Commander N. G. Ricketts, designated as ice observation officer for the season of 1930, orders full notes to be kept in regard to each cruise; information regarding the general distribution of ice; pertinent remarks of an oceanographic or meteorological nature; an account of derelicts sighted and other data. Also, the patrol is to report promptly by letter the name of any passenger vessel not in or near the prescribed steamer track provided by the North Atlantic Track Agreement. Daily routine dispatches are to be sent to Washington.

Activities Cover Wide Field

Another seasonal service of the Coast Guard is that undertaken for protection of the seals on the west coast of the United States and Alaska.

It is just about a year ago now that the Coast Guard was called upon to proceed from the section base near Biloxi to the flooded areas of Alabama, Georgia, Florida and a small section of Mississippi and in co-operation with the Army, the Red Cross and local authorities set about rescuing the imperiled, taking them to places of safety, delivering food, clothing and supplies establishing camps and doing whatever was possible to relieve the situation.

All vessels of the coast guard, except certain small ones, are equipped with radio apparatus of a type appropriate to their duties, so that they have rapid radio communication with vessels at sea.

The coast guard seaplanes cruise many thousands of miles during the course of the year searching wide areas and identifying vessels at sea. Not only are these planes of great value in detecting liquor and alien smugglers but they are useful in searching for lost fishermen, disabled vessels and distressed aircraft.

New London, Conn., is headquarters for many Coast Guard activities. Here recruits are received and some of them trained, and here is the Coast Guard Academy under supervision of the superintendent, of which has been established the Coast Guard Institute, patterned after the Marine Corps Institute, whose institute courses have become available to the enlisted men of the Coast Guard. It is reported that men have enrolled in large numbers in the new institution and have eagerly taken hold of the opportunity to increase their general and professional knowledge.

BRITISH REPORT FAVORS CHANNEL TUNNEL SCHEME

Majority of Experts' Board Urge Withdrawal of Government's Veto

By Radio from Monitor Bureau

LONDON—The long awaited report of the committee appointed by the Conservative Government to investigate prospects of a railway tunnel beneath the English Channel to connect Britain and France was published March 15 and recommended by a five to one vote that the Government veto which has hitherto held up this project be withdrawn.

The dissentient is Lord Ebbisham, lately Lord Mayor of London, who agrees it is quite possible that a tunnel could be constructed and does not challenge the prospects of its ultimately proving a paying proposition but opposes it on the ground that it would adversely affect existing British farming and shipping interests.

All the other members are guardedly favorable to the scheme, although there are not sufficiently enthusiastic to advise that the state should take any financial interest in it. The majority report, after indicating the opinion that the tunnel would be a useful and potentially profitable venture says: "There must, however, remain the element of doubt regarding the practicability of constructing the tunnel until the proposed pilot tunnel estimated to cost £5,600,000 (about $28,000,000) has been successfully driven right across the channel. If the pilot tunnel is successfully constructed in the manner proposed the practicability of subsequently constructing the traffic tunnels may be regarded as established. The cost of the latter tunnel is estimated at about £25,000,000 (about $125,000,000). There would be no difficulty about their operation and upkeep."

The Government's attitude toward the scheme is understood to be upon the whole benevolent. Some time is expected to elapse, however, before any final decision is taken by the Cabinet, as the Committee on Imperial Defense, the body which hitherto has opposed the tunnel on military grounds has still to have its say.

It is also recalled that the project must be an Anglo-French affair, and that although continental opinion hitherto has been favorable this does not take the place of the exchange of definite views with the Quai d'Orsay.

Bates Starts Reform of Prison Schools

Special from Monitor Bureau

WASHINGTON—The first comprehensive plan in the history of federal penintentiaries for the establishment of direct official educational work, both academic and vocational, was launched here by Sanford Bates, superintendent of prisons, and A. H. McCormick, assistant superintendent, in charge of the new divison of welfare and education.

Trained educational directors have been named for the federal prisons at Atlanta, Ga., and McNeil Island, Wash., and the Industrial Reformatory at Chillicothe, O. Similar appointments will be made in the immediate future for the penitentiary at Leavenworth, Kan.

The appointments mark the start of one of the reforms frequently discussed by Mr. Bates in reports to Congress and elsewhere. Previously, where educational work was carried on in federal prisons, it was advanced by chaplains, largely on an informal basis. The new directors of the work, in the opinion of the Department of Justice, insures immediate results. The directors are Earle M. Stigers at Atlanta, Howard M. Stiles at McNeil Island and Allen L. Shank at Chillicothe.

JAIL SENTENCES CURB DRINKING BY CAR DRIVERS

Pontiac, Mich., Judge Gives Terms of 75 Days to All Drunken Motorists

Special to The Christian Science Monitor

PONTIAC, Mich.—Judge Henry W. Harpster of the Pontiac Municipal Court has adopted a policy of sentencing drunken drivers to serve 75 days in the county jail, without option of a fine. This drastic policy has resulted in a sharp reduction in the number of arrests for this cause.

"In the fall of 1929, we began getting drunken drivers in court on the average of one a day," Judge Harpster said. "The drunken driver is among the most dangerous of all criminals, and I began to realize that we were not making any progress toward decreasing the offense by fines and the customary 30 days' sentences.

"In September, alarmed at the growing number of drunken driving charges, I started the practice of sending all such defendants to jail for 75 days. I am inclined to think that this is having its effect in decreasing the crime in Pontiac. Today it is possible to say that drunken driving arrests have been cut 75 per cent. Since September, I have had only two second offenders."

Pontiac, an industrial city of 70,000, had 230 arrests for drunken driving in 1929, an average of 19 per month. In January, 1930, there were but six arrests on this charge.

Under the Michigan statute, drunken driving is punishable on first offense by a maximum fine of $100 or 90 days in jail, or both, Judge Harpster explains. The usual practice through the State is to sentence the offender to 30 days, and on second offense, try him in Circuit Court, where the maximum sentence is $1000 fine or one year or both.

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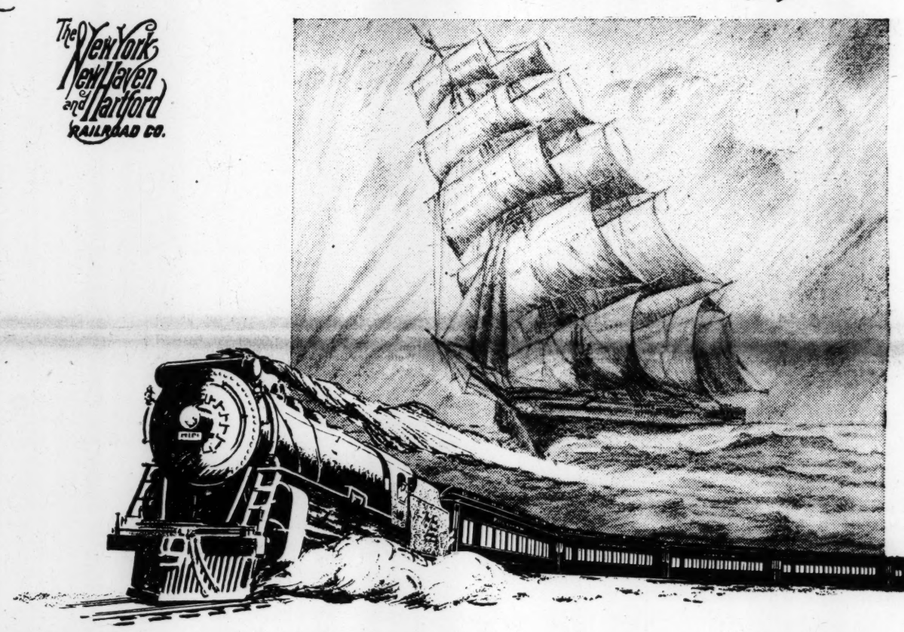

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For Public Inspection
The Yankee Clipper will be available for public inspection one day only—from 9 a. m. to 11 a. m.—
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Ceremonies preceding initial run of The Yankee Clipper will be broadcast from 3 to 3:30 P. M. on March 18. Tune in on STATION WEEI.

For reservations phone Hubbard 6800. *Secure Pullman space and railroad tickets at South and Back Bay Stations, or Consolidated Ticket Office.*

THE NEW HAVEN R.R.
TRAVEL BY TRAIN OVER THE BOULEVARD OF STEEL

LIBERAL HOME RULE IS URGED FOR PHILIPPINES

Island Leader Disagrees—Says They Are Ready for Independence

More liberal self-government for the Philippine Islands was recommended as a step toward independence by Chester H. Rowell, former editor of the Fresno Republican and a member of the Institute of Pacific Relations, speaking before the Boston branch of the Foreign Policy Association.

Disagreeing with Mr. Rowell, Manuel Briones, majority floor leader of the Philippine House of Representatives, declared that the islands were ready for independence, which they are awaiting "with confidence but with impatience."

"I agree with everybody else that the goal is ultimate independence," Mr. Rowell said, "but I think this is a practical and theoretical question and that it would be a calamity to the Philippines to precipitate unconditional independence at this time.

Heads Liberal Movement

"I am, however, a direct party to a movement which may bring about a much more liberal policy toward local self-government and something like what the British would call 'a dominion status' for the Philippines. Two years ago at Honolulu we almost arranged for an unofficial conference between seven American delegates and seven Filipino delegates, representing the peoples of the two countries through their unofficial organizations but independent of governments, to go into this question.

"For reasons which I need not now detail, this plan was not then carried out; but it was again revived in Kyoto last month, and I am a member of the American committee to carry it out."

Mr. Briones told the luncheon session that the policy of the United States had been clearly established since the beginning of American occupation of the Philippine Islands.

"That policy," he said, "recognizes the granting of independence as soon as we have established a stable government in those islands. This condition was incorporated in the preamble to the organic law of the islands. The Filipinos submit that they have complied with this condition.

Pleads for Action

"The present state of affairs in the Philippines cannot and should not be permitted to continue. It is a situation from which no one derives any benefit, and even those who oppose independence admit that a change in the present status is necessary, even if that change should be independence. For, under the present state of political uncertainty, capital whether foreign or domestic, will no longer go into the Philippines and we are therefore threatened with a period of economic stagnation. As long as independence is withheld from us the present political agitation will continue."

Mr. Briones emphasized that the independent existence of states smaller than the Philippines, disproved the "bugaboo" that the islands would be a prey to foreign aggression if granted their independence.

Marcial P. Lichauco, technical adviser to the delegation from the Philippine Legislature at the hearing before the United States Committee on Territories and Insular Affairs also urged the immediate granting of independence.

"The Filipinos," he said, "have proved to the American people their capacity to govern themselves and no one seriously doubts that their Government is stable. It is a Government that is democratic in form and structure and is complete and sufficient for all governmental purposes. Except for the fact that the Governor-General is an American appointed by the President, this Government rests upon the peaceful suffrage of the people.

"The interest which the people take in this Government may be judged from the fact that more than 1,000,000 voters representing 90 per cent of those qualified to vote take the interest to cast their ballots on election day. While that figure may not mean much to the American people it represents a far greater proportion to the voting population than that obtaining in the United States.

"The financial condition of this Government is also sound and stable. Our income and our expenditures are properly balanced and the public debt is well provided for. Public order is adequately maintained."

Christian A. Herter, chairman of the Boston branch of the association, presided.

'They're Doing Their Best, Let Them Alone'—Hoover

HARTFORD, Conn. (AP)—Chester Rowell, former editor and publisher of the Fresno (Calif.) Republican, speaking before the Hartford branch of the Foreign Policy Association, March 14 quoted President Hoover as saying relative to the London naval conference that "seven of the most eminent men of America are now over there doing their best to secure reduction—let them alone."

Mr. Rowell said he visited the President March 13 as a member of a New York committee representing 30 organizations, asking for more limitation of armament. The quotation was Mr. Hoover's reply, he said.

Further, Mr. Rowell said, the President "thinks we may get some actual mathematical reduction," although it may not be so great as expected.

Plans Under Way for Flower Show

Garden clubs of Greater Boston have been working during the past five months preparing for the Spring Flower Show which begins March 25 at Horticultural Hall, and continues through the 30th. Mrs. N. Penrose Hallowell of Readville is chairman of the committee in charge.

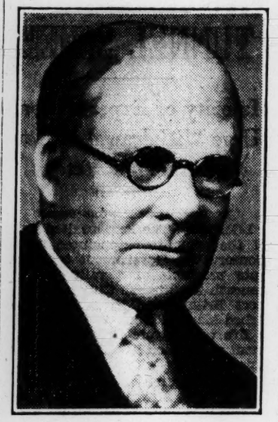
Over 20 gardens will transform Horticultural Hall into something resembling a huge country estate. Among such clubs exhibiting are Worcester, Noannit, Wayland, North Shore, Chestnut Hill, Milton, Duxbury, Cohasset, Hingham, Salem, North Andover and Beacon Hill.

One of the features of the show will be flower arrangements for interior decoration. Tulips, lilies, hyacinths and countless other spring and summer flowers will be on display. Among the exhibitors are: Mrs. J. H. Lancashire, Mrs. Homer Gage and Mrs. E. V. Hartford, as well as Albert C. Burrage, Edwin S. Webster, W. H. Vanderbilt and Howard Coonley.

STARR ASST. ATTY.-GENERAL

The appointment of Donald C. Starr of Winchester to succeed R. Ammi Cutter, resigned, as Assistant Attorney-General, is announced by Joseph E. Warner, Attorney-General. Mr. Cutter will enter the general law practice after three years' association with Mr. Warner.

Speak on Problem of Island Freedom



(Above) CHESTER H. ROWELL, Former Editor of the Fresno Republican and Member of the Institute of Pacific Relations. (Below) MANUEL BRIONES, majority Floor Leader of the Philippine House of Representatives.

'Potato Special' Hies South Mar. 27

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

PRESQUE ISLE, Me.—The itinerary of the "Aroostook Potato Special," which will radiocast to the south the merits of Maine seed, promote good relations between growers and buyers and generally advertise Maine's agricultural enterprise, is announced by Ray D. Hews, chairman of the general committee. Mr. Hews also stated that 92 have signed for the trip, and that there is a possibility of raising the total to the 125 required for a special train.

Pullmans carrying the delegation, with the baggage car containing the State of Maine exhibit, will leave here at 7:13 a. m., March 27. The section will arrive in Washington at 12.40 p. m. the next day, and there the members will stop over until 11:15 p. m.. They will be in Greensboro, N. C., from 7:30 the next morning until 12:11 p. m., when they depart for Charlotte, N. C. They will remain in that city from 3:10 in the afternoon until 10:30 p. m., taking the train for another overnight run to Atlanta.

Other stops scheduled are Montgomery, Ala., Jacksonville and Hastings, Fla., Savannah, Ga., Charleston and Florence, S. C., Fayetteville and Wilson, N. C., Birmingham, Ala., Vicksburg, Miss., Shreveport, La., Dallas, Fort Worth, Austin, San Antonio and Houston, Tex., New Orleans, La., and Norfolk, Va.

On the run down from Presque Isle on March 27, the Aroostook party will be joined along the line by Gov. William Tudor Gardiner; Arthur A. Hyde, United States Secretary of Agriculture; Senator Frederick Hale; Commissioner Frank P. Washburn of the Department of Agriculture; Clarence C. Stetson, chairman of the Maine Development Commission; Erlon L. Newdick, chief of division of plant industry, and Charles M. White, chief of division of markets, both of the Department of Agriculture, and W. S. [illegible]ott, publicity agent of the Maine Development Commission.

WORLD GLASSES SWING SKYWARD TO NEW PLANET

(Continued from Page 1)

Observatory, who, it is believed, will consult the American Astronomical Society for suggestions.

Credit for development of the triplet telescope through which the light of the new planet was photographed is given posthumously to the Rev. Joel Metcalf of Cambridge, Mass., a Unitarian minister, who was known among natural scientists as an astronomer of considerable ability. He was credited with the discovery of 40 minor planets, several variable stars and five comets. He made several telescopes.

The three lenses of the triplet were ground by C. A. Robert Lundin, consulting optical engineer. He has been commissioned by Mr. Putnam to make astro-photographic lenses for a new telescope which will have four lenses and have a field of 45 degrees of the sky. The triplet had a range of 30 degrees.

Dr. Shapley said in Philadelphia that the discovery of the new planet should result in an abandonment of the nebular hypothesis as there was no known version of the hypothesis which could account for the appearance of a planet so far from the sun.

SHERMAN ACT HELD AID TO MONOPOLIES

(Continued from Page 1)

intrusion of the unlearned. No question of legal authority would seem to be involved since the power to destroy would apparently imply the power to control.

"A member of the Farm Board has recently contributed this gem: 'No industry can determine a profit from its operations unless it controls both the production and the marketing of its product.'

"This sounds a profound truth in modern merchandizing. Yet the Sherman Anti-Trust Act prohibits precisely that. The Sherman Act legislates the law of the jungle, where only the strongest may survive. In the comparatively pastoral conditions of 1900 the difficulties were not so great.

"The application of the business philosophy represented by the Sherman Act for another decade would seem calculated to bring an economic autocracy such as the world has never known.

Plea for Co-operation

"Permitting the co-operative control of various units in production and marketing offers the possibility of a healthy industry with profits that shall be fair. At the same time it seems the only way in which small independent units may possibly survive. Yet these scattered industries have been the glory and the strength of America thus far. If any organization by reason of its low cost production desires to remain outside, it must be left with complete freedom, but with avenues open for it to fall in line.

"Businenss men must secure and exercise the privilege of co-ordinated production and marketing with its corollary of appropriate control if they are not to be devoured.

"Before the war the problem was only casual, since business was far less highly organized and the chaos of overproduction was very much less acute. Now we face toward a new day. Co-operation is essential if America is to survive."

HONORS CONFERED BY SMITH STUDENTS

NORTHAMPTON, Mass. (AP)—Harriet Loutrel, daughter of Mrs. Cyrus Henry Loutrel, of 2700 Irving Avenue, South Orange, N. J., has received one of the two highest honors within the gift of the Smith College student body. She has been elected president of the staudent government.

The second highest honor open to an undergraduate, president of the judicial board, goes to Lerna MacDonnell, daughter of Mr. and Mrs. James Smith MacDonnell of 901 Laloma Place, Pasedona, Calif.

MERRIMAC CHEMICAL TO BUILD NEW PLANT

A $1,000,000 fireproof plant, larger than the one recently destroyed by fire, will be constructed by the Merrimac Chemical Company, on the site of the ruins in Everett, it is officially announced.

Construction will start immediately and men working at the plant previous to the fire will be utilized to clear away the debris, thus forestalling unemployment.

NATIONS TO GET QUESTIONNAIRE ON TARIFF ISSUE

Answer to Be Basis for New Truce Parley Set for September

BY CABLE TO THE CHRISTIAN SCIENCE MONITOR

GENEVA—A questionnaire, to be replied to by May 15, is to be sent to the various governments interested in the tariff truce project, according to a decision of the conference on the subject in session at Geneva. Answers to the questions will afford a basis for future negotiations between the delegates of the governments, who are to hold a preliminary meeting in September.

Each country will be asked to state what practical means should be employed to insure disposal of its surplus agricultural production. The second question is what practical steps should be taken to facilitate disposal of manufactured products, notably by increasing the purchasing of consuming countries.

The third question is what practical means can be employed to insure better distribution and utilization of European raw materials.

Common action with a view to adoption of a unified customs nomenclature in the convention, for simplification of customs formalities, has been proposed, while the Secretariat of the League of Nations is to be informed of any case of indirect protectionism which any parties concerned consider should be dealt with.

A Belgian proposal was accepted by which the economic organization of the League is to be requested to examine the reasons which have led certain governments to establish a system of bounties and subsidies; how far they injure other states; what measures should be taken to combat them, and whether a collective convention on this question is possible.

A draft arrangement regarding the program for future negotiations, which was accepted under the name of a protocol, suggests that whether a truce is arranged or not, something may come out of the conference in the future in the adjustment of economic differences.

U. S. AND JAPAN REACH UNITY ON ALL POINTS

(Continued from Page 1)

might be granted a vague theoretical right to parity.

Their actual construction might also exceed French new construction in the next five years, for the Italian Navy is at present so far behind that presumably it would not arrive at a point which the French consider dangerous within the period of the treaty without a practically impossible amount of building. Indeed, the Italian building might exceed the French and yet leave the French satisfied.

French Reduction Possible

If the Italians thus bind themselves to be reasonable over their amount of construction, it is suggested the French would be able to reduce their figures enough to permit the British to carry out the promises made at Rapidan.

Those are the lines now being pursued and they commend themselves on the grounds of reasonableness. Many other suggegstions are being thrown out: M. Tardieu, it is intimated, will bring back new ideas from France; Mr. MacDonald, it is claimed, approaches the French figures with more tolerance; the French themselves offer a new interpretation of their figures which somewhat soften them; even Henry L. Stimson's dismissal of any political arrangement for the United States has been regarded as a mask for a declaration in the preamble of the treaty which may go far to smooth the conference's path. In all events this week-end is expected to be a critical one.

An indefinable optimism grows stronger as the result of weathering the recent storm. With the Japanese agreement successfully on paper, the conference approaches the new week with tempered optimism.

Women to Hold Industrial Pageant

Successive steps which have marked women's progress toward improved industrial conditions for her sex will be depicted in pageantry at the twenty-fifth birthday party of the Women's Trade Union League, at the Elk's Hotel, March 19.

The story will be told beginning with the basket-weaving and pottery making days of the Indian Squaw up to the time of the passage of the 48-hour-a-week law for women in Massachusetts. A number of young ladies engaged in different industrial occupations as well as girls from the Sargent School of Physical Education, Cambridge, will participate in the different tableaux and pantomines.

Proceeding the pageant, a dinner at which it is expected Gov. Frank G. Allen, Mayor Curley, and a large number of other prominent persons will be present. More than 200 persons, including many women who have sponsored women's industrial achievements, are expected.

'WHIG TRADITION' TYPE OF HISTORY FACES CRITICISM

New England Teachers Hear Appeal for Fairness to Old England

An appeal for fairness in historical study, and the abandonment of such narrow viewpoints as the "Whig tradition" in American history, in which all things English in the eighteenth century are criticized, was made by Charles M. Andrews, professor of American history in Yale University, at the annual spring meeting of the New England History Teachers Association in Boston.

B. H. Sumner, professor and fellow at Balliol College, Oxford University, and visiting professor at Harvard University, traced the rise of the English Labor Party, which he said was nonexistent 30 years ago, but has provided two governments and has had a meteoric rise to power.

Two Governors, Norman S. Case of Rhode Island and Frank G. Allen of Massachusetts, attended the luncheon at the University Club, following the morning meeting.

Need For Historical Truth

In this year of tercentenary celebration in Massachusetts, Mr. Andrews said in his address, it is of prime importance that historical truth should be presented to the public. All that was fine in the early history of Massachusetts Bay colonization, the high spiritual ideals and devotion to moral standards of the Puritans, can best be understood by a knowledge of the good in the England from which they were departing, rather than in a blanket condemnation of that nation, as the foe of "liberty," Mr. Andrews said.

"They will never know New England, who only New England know," Mr. Andrews declared. Impartial, fair, and thorough study of English history at the time of the colonization of Massachusetts Bay in 1630, is essential to genuine appreciation of that event, he said. The patriotic attitude which refuses to face facts, and ascribes all good to one's own nation or colony, must be broadened by historical truth, he said.

Rise of Labor Party

The contribution of the Puritans to self-government and spiritual development in the New World, Mr. Andrews said, was great, and this contribution was largely possible because the settlement of Massachusetts Bay came at a time when the Puritan party was entering upon its brief career as a dominant force in English political affairs.

The rise of the Labor Party, Mr. Sumner declared in his address, is a striking testimonial to the great number of workers outside the nobility, clergy, and commoners in England. One of the most significant features of this rise, which first took articulate form with the formation of the Labor Representation Committee in 1900, is the fact that it has been free from violence or Socialism of a revolutionary type, Mr. Sumner declared. The election in 1906 of 51 Labor members of Parliament started a steady gain of political power which has resulted in the formation of two Labor governments, including the present one of Ramsay MacDonald, he said.

FOREIGN CONSULS ARE ENTERTAINED

The International Institute of the Boston Y. W. C. A. in co-operation with the Massachusetts State division of Immigration and Americanization gave a tea yesterday in the new International Institute house at 190 Beacon Street for the consular representatives in Boston.

The institute is a service bureau for foreign-speaking peoples, and sponsors the activities of various foreign-born groups at the Beacon Street house. There are 38,000 Swedish people living in Boston, the consul of that country stated, and 8000 Norwegians. Large numbers from other countries make the institute their point of contact with America.

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Creeping Bent—long recognized as the ideal grass for golf putting greens—is now producing Super Lawns. Instead of sowing seed, you plant stolons or the chopped grass—and in a few weeks you have a luxuriant lawn like the deep green pile of a Turkish carpet. Read all about this unusual grass in our illustrated booklet "Bent Lawns." Mailed on request.
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STEEL MERGER THOUGHT TO BE STILL IN DOUBT

Rival Interests Rally Forces —Republic Company Enters Contest

YOUNGSTOWN, O. (AP)—A new drama of the steel industry was being staged March 15 as rival leaders rallied support in their fight to control the Youngstown Sheet & Tube Company and determine whether it will be acquired by the Bethlehem Steel Corporation.

James A. Campbell, Youngstown president, said in a statement on the proposed sale of his company to the Bethlehem, that the sheet and tube company, finding its markets being taken away from it by changing conditions, must merge with another strong company, or lose out in the industrial race. The executives of the Youngstown firm found in Bethlehem "the ideal company" for such a merger, Mr. Campbell said.

Cyrus H. Eaton, Cleveland financier, who has sought to include the Youngstown company in the Republic Steel Corporation he organized recently, already was predicting success of his efforts to block the merger with Bethlehem.

"The sale will not go through," he said here in his first statement on the fight that began with an all-day conference of steel magnates in Cleveland Tuesday. "A good deal more than enough stock has been pledged against it and always has been. The terms are unsatisfactory and public sentiment is opposed to it."

Proxy letters outlining the stands of both sides are in the mails. The opposition letters said insufficient time had been given to analyze the plan, while the proponents of the measure advocated it with the argument that returns to shareholders are subject to fluctuation because of insufficient diversification of products.

Officials of the sheet and tube company announced their books would be closed March 22. Stockholders will meet April 7 to pass on the recommendation of the majority of the directorate that the consolidation be approved.

Bethlehem has offered one and one-third shares of common stock in return for each share of Steel and Tube. Those fighting the deal contend that this is too low and that passing of control of the steel and tube company into the East would mean a business loss to northeastern Ohio.

High Ideals Urged in Newspaper Work

SPECIAL FROM MONITOR BUREAU

NEW YORK—The necessity of high ideals for successful accomplishment in any branch of journalism was urged upon more than 1000 members of "the Junior Fourth Estate," attending the sixth annual meeting of the Columbia Scholastic Press Association at Columbia University by Col. Fitzhugh L. Minnigerode, member of the staff of the New York Times, who just returned from London, where he represented his paper.

Colonel Minnigerode told the young journalists, who represent student publications in all parts of the country, to study the ideals which had been responsible for the success of every fine journalistic endeavor, and to apply these ideals in their own undertakings.

"Without an ideal," he said, addressing himself to those of the group who have chosen journalism as a possible career, "you are not going to get anywhere."

The chief part of Colonel Minnigerode's address was devoted to recent improvements in communication methods which have helped to make the newspaper "the annihilator of time and space."

Among the group were about 100 Boy Scouts, all of whom, through their work on Scout publications, have become sufficiently interested in journalism to consider it as a career. They are members of the National Boy Scout Press Association and have either received the Journalism Merit Badge, the Gold Quill of the Lone Scout Division, or are editors of chartered Scout publications.

Two Atlantic City Officials Arrested

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

ATLANTIC CITY, N. J.—Anthony M. Ruffu Jr., Mayor of Atlantic City, and John W. Conway, superintendent of the City Building Department, were arrested on March 13, on charges of malfeasance in office returned against them by the Atlantic County Grand Jury, which has been investigating alleged conditions of corruption in the city and county for more than a month.

Fourteen specific charges were brought against the Mayor for violating Section 32 of the Criminal Code, which makes it unlawful for a city official to be interested, directly or indirectly, in municipal contracts, by awarding municipal insurance to companies in which he was financially interested.

Both officials were taken before County Judge William H. Smathers and released on bond, which, in the case of the Mayor, was $2000 on each indictment, or a total of $28,000, and in the case of Mr. Conway, $2000 on each charge, or a total of $10,000. When arraigned at May's Landing they entered pleas of not guilty on all the counts. Their trials will be held over until May. Each of the 14 counts against the Mayor carries, upon conviction, a three-year prison sentence and a $1000 fine.

CANADIANS DEBATE LIQUOR SMUGGLING

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

OTTAWA—The bill refusing clearances to liquor cargoes comes up for second reading this afternoon.

Both the sponsor, W. L. Mackenzie King, Prime Minister, and R. B. Bennett, Conservative leader, are expected to speak at length on the subject of liquor smuggling along the international border.

In the Altman Manner

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Round about town at smart gathering places you see them, all during the day and through the evening, gay, bright prints—delicate prints—bold prints—infinitely chic and flattering. In assembling the print crepe and chiffon dresses for our outstanding collection, we have selected only the most distinctive prints to appeal to those discerning ones who look to Altman's for the individual fashions.

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A floral pattern in soft colors on chiffon is utterly charming for afternoon in a fluttering, tiered model with cape sleeves . . . $95

The double date frock, sleeveless, with accompanying jacket, in a large, bold pattern on chiffon $79

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NEW YORK

Art News and Comment—In the Theater World

Fifty Prints of the Year

By E. C. SHERBURNE

New York

DURING March there will be shown at the Art Center, 65 East Fifty-sixth Street, the fifth annual exhibition of "The Fifty Prints of the Year," held by the American Institute of Graphic Arts. Abandoning the former effort "to maintain numerical equality between works of the new and old schools," to quote the catalogue foreword, choice of prints for this showing was left to one man. The exhibition, then, might more properly be called "John Sloan's Choice."

Everywhere in art circles, academic or modernistic, Mr. Sloan's æsthetic sincerity is respected. Being himself an artist of leading rank, he is as personal in his choice of prints, naturally, as he is in the choice of materials for his own pictures. So we see outcroppings of the sardonic satirical note that is characteristic of some of Mr. Sloan's own prints. Admitting that this note is in key with some of the best things ever done in the arts, it is still a note that tends to become sour with too frequent repetition. In less able hands than Mr. Sloan's it may descend to slapping the public's face. A vein of expression that may be good art when handled by a person with something to communicate may descend to mere bad manners when used by someone with nothing to say that is not overflavored with banality, impudence or rowdyism.

Thomas H. Benton

If a single person is to choose the prints of the year, let that choice be made by an artist as eclectic as John Sloan. For one thing, he will bar out all that is mawkish, sentimental, trivial and too obviously imitative. In the prints of his choice there will be found mental pressure and individuality, humor, integrity of form, good craftsmanship, clarity of design and variety of subject, if we are to judge by this selection.

"Oklahoma," a lithograph by Thomas H. Benton, achieves beauty and simplicity in its handling for the forms of the trees and clouds in a view of a plains settlement, with a railway engine for indication of movement. Two telegraph poles, seemingly intractable artistic material, take a vital place in Mr. Benton's design. Planes rather than forms interested William Meyerowitz in his "New York 2," an assemblage of the towers of Manhattan, with subtle gradations of shade to accord with the angles at which the planes receive illumination from the sky. In "The Valley" Howard N. Cook sees the hills take on swollen forms. A clump of farm buildings in the foreground are co-ordinated firmly and a winding road invites the eye to follow down the hill.

Architectural Motives

John Taylor Arms reveals to us again the architectural lacework of old French cathedrals in his "Gothic Glory." "Manhattan, Old and New," by Samuel Chamberlain, offers contrasting textures and forms, with an artful indication of the scale of the modern pyramid of business and the horizontal buildings of former times when land cost little.

In a showing where most of the prints are composed with such well-considered feeling for mass that they carry well, one of the best spots is provided by Harry Sternberg's "Circus," wherein the principal elements are two great hoops, each containing a well muscled athlete, rolling along an aerial runway. In contrast with the intense action of this etching there is the repose of Jose C. Orozco's "Three Generations," which consists simply of three light spots against a shadowy background. Two of the spots are the faces of the grandmother and the daughter, the third is the form of the daughter's child, asleep in her arms.

Improvisation

Form as the chief object of interest is to be seen in A. J. Sanger's "Sandy Cove," with every turn of the rounded planes delighted in by the artist for the nuances of light and shade, with here and there a solid dark form that catches little illumination. Still further in the consideration of forms goes Beulah Stevenson in her "Central Park." Here the artist is concerned with improvisation and the rearrangement of a scene from nature, telescoping pespective when it suits her purpose, and bringing the whole into a circuit of interest.

Another attitude toward nature is to be seen in Eugene Higgins's "Resting Along the Way." Here the world of inanimate things is dominant over human beings, as is indicated by the microscopic house in the middle distance in relation to the enormous mountain of rock near by. In the foreground an elderly woman crouches wearily in the lee of a great tree trunk still withstanding the blasts that have taken away all its branches. This large and simple etching reminds one of the way Millet poetized common things, and drew his inspiration from the elemental things of life. Majesty in nature is to be found, too, in A. L. Groll's "Inscription Rock," a souvenir of New Mexico where a great rock throws an oasis of shade in the burning desert.

"City Playground," by C. K. Gleeson might almost have been inspired by one of Mr. Sloan's skelter scenes of children at play. White line is used with delicacy by Walter Cole in "Back of the Barn," a wood engraving. "Stone Crusher" is depicted by the humorous Wanda Gag as something very like a prehistoric monster. Eugene C. Fitsch does a flare back to futurism as a means of indicating movement in his study of the dancer Kreutzberg in action. The canyon that is Seventh Avenue at Forty-second Street, New York, is depicted by William C. McNulty in "Times Square." Architectural masses here pile one upon another seemingly as far as the eye can reach.

In being commissioned to make these selections, Mr. Sloan was required to include one of his own prints, and this is his impression of Agnes Enters in "Antique a la Francaise," showing the dancer weaving away from the eye, a tossing ribbon giving a curious feeling of rhythm and action, and every line of the figure alive with unarrested motion. For this exhibition 946 prints were submitted by 268 artists.

Edmond Foulc Collection

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

Philadelphia

THE absorbing story of the gradual passing of the Gothic period into the Renaissance, and the carrying through of that transition to the dawn of the Baroque finds eloquent and rich expression in the some 200 objects contained in the Edmond Foulc collection reserved for purchase through a banking syndicate for the Pennsylvania Museum, which houses its collections in the Philadelphia Museum of Art. During the next few months friends of the museum, and somewhat later the public, will be given an opportunity to view this superb collection.

Edmond Foulc gathered his art treasures at a time when objects of great worth might still be obtained in reasonable abundance. But he possessed exquisite taste, and an adventurous art appreciation. Although his collection is rich in names of the first rank, it is even richer in its quality, and in what it tells of the period developments in the fifteenth and sixteenth centuries.

There is a certain fine unity of selection underlying the Foulc aggregate, and that unifying agency is none other than the art of sculpture. Here, in many media and in many different forms of expression one finds the art of men who carved out designs, whether in the round or in relief, whether finally expressed in bronze or in wood and tooled leather. And this sculptural flowering expresses itself now in works that are purely plastic, as in the Bellano "David," with its unusual base in which, as part of the inner concavity one finds a relief of shepherd and sheep; now in works designed for definite use as in the exquisite Gothic tracery of the so-called "Lit de Justice" from the Chateau d'Argentelles, Picardy, fifteenth century.

Edmond Foulc expresses through his collection his sincere conviction that fine art is basically the union of exquisite craftsmanship with creative design, irrespective of the object produced.

Traces Union of Arts

The collection traces also the parallel and often interwoven developments of the decorative arts, the plastic arts and the art of architecture. Some of the fine examples of furniture, made in Italy about the time of the Medici Chapel, reveal the union of all three. Architectural and sculptural style characteristics are absorbed by the great cabinetmakers who thus gave full expression to the arts of their time.

One of the finest pieces of sculpture—in which the collection is especially rich—is the delicate and sensitive relief, "'Madonna and Child," carved in marble by Desiderio Da Settignano, and taken originally from the Ospedale di Santa Maria Nuova in Florence. It dates back to the fifteenth century.

Another great work is the large "Madonna and Child" in characteristic glazed terra cotta by Luca della Robbia, which came from the Alberti Palace of fifteenth-century Florence, and which in its outer floral design combines the figure group by Luca with a rich conventionalization by Andrea della Robbia.

Bronzes date from ancient Rome through the sixteenth century, and include "The Lion Hunt" by Bertoldo, a bronze door knocker of the sixteenth century by Jacopo Sansovino, "Amphitrite" by Adriano Fiorentino, a seated satyr by Andrea Brisco, called "Il Riccio," and a Venus by Gian Bologna.

Other Important Sculptures

Other important sculptures are by Mantegazza, with a curious angularizing of folds; "Lucretia," a terra-cotta bust medallion attributed to Andrea della Robbia, and various fine carvings in stone and in polychromed wood of which, respectively, the Virgin and Child pilaster from the facade of the Chateau de Pagny, French, 1532, attributed to Jean Cousin, and "The Education of the Virgin," Lorraine, fifteenth century, are typical examples.

The marble and alabaster choir screen from the Chapelle de Pagny, dated 1538 and attributed to Jean Cousin, is the precursor of much that developed flamboyantly somewhat later in the height of the Baroque and the Rococo.

One of the most exquisite pieces in the entire Foulc collection is the rich and colorful enamel of the Nativity, attributed to Jean I. Penicaud, and dated Limoges about 1500.

The thrill that entered art with the discovery of perspective is traced in furniture and its conventions as well as in such interiors with figures, lavish in architecture and flow of folds, as "The Annunciation," a polychrome relief in gesso on wool with its distinct Italian influence, though emanating from France of the sixteenth century.

The delight in exquisite carving is carried out also in the fine collection of knives, the examples of portrait relief expressed in the medium of wax, and in various coffers and book bindings executed in leather. D. G.

San Francisco Art Notes

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

San Francisco

AN INHERENT love of people and things dominates the etchings and aquatints by Max Pollak, who is holding an exhibition at the S. & G. Gump Galleries. Pollak is one of the most widely known contemporary etchers. He was the first etcher to be awarded the Prix de Rome from the academy of Vienna. His work is in the permanent collections of the Albertina Museum in Vienna, the museum in Prague and in various cities in Germany. In America he is represented in the collection of the Metropolitan Museum and in the New York Public Library.

With equal facility, Max Pollak portrays figures, still-life and landscape with deft needle in lines of delicate texture: in use of color rightly placed, suggestive and applied in such a manner to give his etchings the feeling of a monotype.

Picturesque bits of Czechoslovakia, Tyrol, Paris; New York's East Side and water front have been recorded with humor and charm. Cross sections of life found in the "Jewish Book Shop," "Old Paris," and strollers along the quai are peopled with colorful and amusing types.

The patterned web of Brooklyn Bridge, silhouetted against New York's sky line is one of the most impressive etchings in the collection. "From Hoboken Ferry" holds twofold interest in that it has been used as frontispiece for the specially printed edition of "My City," by Theodore Dreiser, a volume beautifully bound in wood, mounted and decorated in the modern manner.

Many portrait studies are included in the exhibition, one of Kreutzberg, the German dancer, of Anna Duncan, the foster daughter of Isadora Duncan, of Tetjana Barbakoff and of Albertina Rasch.

Bohemian Club

Upon viewing the present annual exhibition by painters and sculptors of the Bohemian Club, one mentally rolls back the annals of art history just about 50 years. "Twilight in White Hills," "Juniper Tree — Fallen Leaf," "Yellow Sage and Shadows," "Blossom Time, Saratoga," are a few titles observed as the play of spotlights upon this setting.

The Bohemian Club exhibition is the work of men who are primarily interested in the outward aspect of people and places. Portraits of distinguished gentlemen against backgrounds of velvet curtains, carefully draped, on one side, with fluted pillar in dignified balance, testify to the aristocracy of the sitter. Lovely ladies in bouffant gowns and glowing jewels lend not only color, but a luxurious air to the exhibition.

Among the landscapes there are nocturnal scenes, desert clouds over the dunes and sagebrush, sunsets over the hilltops, shaded green paths and heavily wooded forests.

Many of the members of this club have won international honors and renown. Among the artists represented in this showing are Peter Ilyin, Matteo Sandona, Will Sparks, Ferdinand Burgdorff, James G. Swinnerton, L. P. Latimer, Arthur Best, Percy Grant, Frank Van Sloun, Arthur Beckwith, Theodore Wores and John H. Gamble. Sculpture by Douglas Tilden, Earl Cummings and Haig Patigian is also shown.

At the Beaux Arts

A farewell exhibition of paintings by Rinaldo Cuneo at the Beaux Arts Galleries, which is to be taken to Italy at the invitation of Franco Ciarlantini, High Commissioner of the Italian Government, immediately after the closing date here, will be a worthy example to represent the work done by western painters.

Cuneo's paintings are California expressed not only in lyrical terms of its brown rolling hills and country side, but with true epic sweep of the grandeur which is so much a part of the contrastive beauties of the State. Cuneo has taken the salient points and recreated them in terms of his own individual expression—which is highly dramatic. His use of color, pure, intense, bold, has intensified this; his canvases are daring. His sincerity is manifest in every stroke.

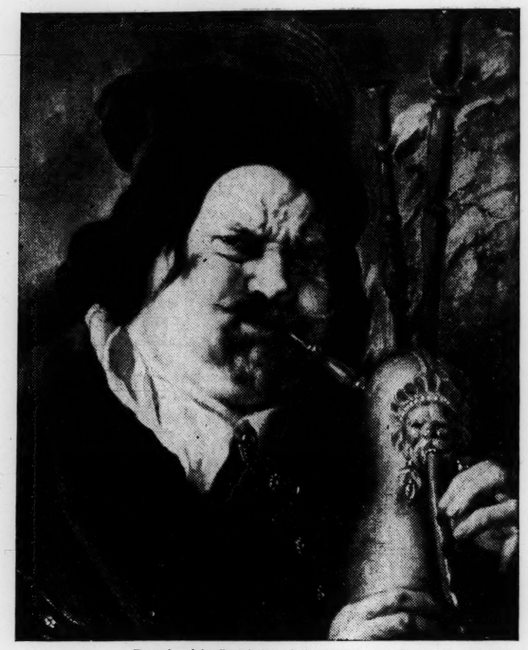
In his screen, "The Valley," he takes you through an orchard, on a direct ascent to snow-capped peaks, which, in turn, are almost anticlimaxed by startlingly formed clouds.

Cuneo will bring to Italy California landscape not saturated with sentimentality and Eden-like vistas, but the ruggedness of mountain and hill, the valleys and deep blue skies, imbued with the sunshine and atmospheric qualities which make California painters' country.

At the East-West Gallery

Tropical landscapes and, one might say, tropical sculpture comprise the exhibition of Emmett Kirby at the East-West Gallery. The paintings are rather in the nature of a background, giving the atmosphere of the South Seas to the sculpture, whose primary interest is that of experimentation with unique media. One sculpture is cut in pure white coral that Kirby himself cut from the reefs. Another, a figure, is cut from a synthetic stone composed of ground coral with a native cement from another specie of coral. Still another is cut direct from lava rock.

Mr. Kirby's sculpture is naively simple, almost too much so. One feels a lack of sureness and definiteness in purpose—perhaps due to the difficulties of working in this medium. But it is interesting from the standpoint of experimentation.



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"The Bagpiper," by Jakob Jordaens.

Flemish Art in Vienna

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

VIENNA—The success which attended the exhibitions of the masterpieces of German, French and English art has encouraged the Austrian Society of Museum Friends to organize a display of Flemish art of the period 1400 to 1700. No better center than Vienna could have been chosen for such a purpose, seeing that the public and private collections and the cloisters of Austria contain many of the finest examples of the Flemish school. More than half of the best works of Peter Bruegel, the elder, for example, are to be found here, as well as some of Peter Paul Rubens's greatest masterpieces.

The society responsible for the organization of this exhibition in the Secession Gallery has been generously supported in its work by loans of pictures from public and private sources, not only in Austria but also in Berlin, Antwerp, Brussels, etc. Of the private collections here represented, the chief are those of Counts Clam-Gallas, Czernin, Harrach and Wilczek and Baron Louis Rothschild. To the last-named, the exhibition is indebted for Anton van Dyck's celebrated picture, "The Bolingbroke Family," which has rarely, if ever, been publicly exhibited before.

In an exhibition so rich in all phases of the Flemish school, it is possible to form an idea of its development historically and according to style, from Jan van Eyck, Gerard David and Quentin Massys (Metsys) to Rubens and Van Dyck, Adriaen Brouwer and David Teniers the younger. Van Eyck's "Madonna at the Fountain," a small painting on wood is here from the Royal Museum of Fine Arts, Antwerp, and bears on its original frame an inscription dated 1439. Jakob Jordaens' (1593-1678) small but character-full work. "The Bagpiper" makes a strong appeal to the critic. This same figure of the bagpiper also appears in Jordaens' paintings, "The Serenades" and "The Three Musicians."

But the two painters whose work dominates the exhibition are naturally Peter Paul Rubens and Anton van Dyck. From the former there are 28 pictures and sketches including "Ganymede," "Portrait of a Young Man," "Brigitta Spinola," "St. Paul," "Portrait of a Rider on Horseback," once attributed to Velasquez, a number of landscapes, etc. Van Dyck is represented by 26 pictures, of which "The Bolingbroke Family," "King Charles I of England" (mounted), "Abraham and Isaac," "Portrait of a Child's Head," "St. Peter" and a "Portrait of a Lady" are outstanding.

Rubens's "Susanne Fourment," and Peter Bruegel the elder's "Spring" are among the best of the drawings which have been lent by the Albertina collection, Vienna, from its rich store.

The Kaleidoscope

Mei Lan-fang

INTEREST in the New York engagement of the Chinese actor, Mei Lan-fang, has been such that his Forty-ninth Street Theater appearances for a fortnight have been supplemented by three weeks of performances at the National Theater, where his Manhattan season is to end on March 22. After that he is to visit Cleveland and other cities in the eastern part of the United States. For his final fortnight in New York he offers a wholly new bill, appearing in two playlets and a dance drama, and revealing new aspects of his command of stylized expression in an archaic type of entertainment. Mei Lan-fang and his company will give one performance shortly at Yale University Theater.

Donald Meek

Twenty years ago Donald Meek was chief comedian at the Castle Square Theater, where John Craig long conducted an exemplary stock company. It was while Meek was playing there the title role in "The Gingerbread Man" that I had a talk with him. Alfred Lunt, by the way, made his debut in that same production, concealed within a stage dragon. After a recent matinee of "Broken Dishes," in New York, in which Mr. Meek has the featured role, I talked with him again, and found him as intensely a student of his work as he was back in those days when he was chiefly known in Boston.

John McCormack's Picture

Eleven of John McCormack's songs are recorded in "Song o' My Heart." Recorded on the film itself, in the Fox movietone process, no extraneous sound mixes with the singer's clear and limpid tones. Even his softest sustained passages are to be heard clearly in this picture as presented at the Forty-fourth Street Theater in New York City. Mr. McCormack conducts himself with an ingratiating directness and simplicity throughout the course of the slight story that serves as a framework for his songs, which include "I Hear You Calling Me," "Then You'll Remember Me," "Little Boy Blue," "Rose of Tralee" and several numbers written for this picture. Frank Borzage directed this film with taste. It contains many pleasant vistas of Irish lanes and glens, with snug cottages under ancient trees. J. M. Kerrigan provides much of the fun as a gloomy Celt, and others in the cast include Maureen O'Sullivan, Alice Joyce, J. Farrell McDonald, Effie Ellsler and Tommy Clifford.

The Audience Assists

"Broken Dishes" has such a believable story that the audience enters into the plot of the piece and talks back at the people on the stage. At one point in the play Cyrus says several times "But we must wash these dishes." Finally, one afternoon, Mr. Meek said "a woman in the balcony cried out 'Yes, and hurry up about it!' Another day, when the detective is hunting in the wrong places for Chester a voice called out helpfully from the audience, 'He's in the parlor!'"

Where the Story Helps

Mr. Meek said that he has become fond of the part of Cyrus, though it did not appeal to him when he first read the part. Then Cyrus seemed such an unassertive person as to be almost a negation. But as soon as he began to act Cyrus he felt this kindly little husband and father to be the dominating figure on the stage, strong because of his unselfishness.

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Furthermore, Cyrus has the sympathy of the spectators because he is such a well-meaning person, and so has the full weight of the story behind him. "Cyrus is so much liked by the audience that he acts himself in some parts of the play, or, rather, the spectators act him for me. Quite different, I assure you, is the actor's job in a story that the audience does not find altogether acceptable. A false note in the plot of a play adds greatly to the actor's burden, for he must work doubly hard to persuade the spectators to believe in it. It is like a salesman trying to sell an article in which he himself does not fully believe."

"The Green Pastures"

Surprising as the arrival of a thunder shower during the dry season in Los Angeles has been the unexpected success of "The Green Pastures" in New York, at the Mansfield Theater. This pictorialization by Marc Connelly of incidents of the Old Testament in terms of the experience of a Louisiana Negro preacher, is the talk of Manhattan. The ticket agents have taken a 16 weeks "buy" and the line at the box office is often half a block long. This theater now has its first hit since it was opened, four years ago. It was then that some employee hopefully painted a "Standing Room Only" sign in the basement, and there it remained until 8:45 on the second night of the Connelly play. At that hour the startled manager was informed by a jubilant ticket seller that every seat was gone for that performance. Hurriedly that sign was dusted off and set out proudly on the curb, there to astonish passers-by who had forgotten, if they ever had known that on West Forty-seventh Street there is a handsome small theater named for one of America's best actors of the nineteenth century, Richard Mansfield.

What Might Have Been

Sad are the hearts of a number of Manhattan's theater owners who might have produced "The Green Pastures" but couldn't "see" it, if you believe everything you hear on that street of gossip, Broadway. Perhaps Marc Connelly will tell the whole story some day, but probably he will smile and say, "It doesn't matter really. Lawrence Rivers, who backed the play, gave me full rein to do as I liked. None of the established producers would have done that." A few years ago Mr. Connelly poured the whole of his sincerity and talent for the unusual into a fantastic comedy, "The Wisdom Tooth." It didn't click, so Broadway snifted and turned away. Now that fickle street, as personified in its pursuers of heroes, is in full cry after Marc Connelly, bearing laurel wreaths. Meanwhile Mr. Connelly is sequestered somewhere calmly working on the book of a new musical play.

Cyrus, the Harmless

We were discussing the human and affecting twist that the author of "Broken Dishes" has given to what might have been only another figure in the line of henpecked husbands that have crossed the New York stage this season. In this play Mr. Meek acts one of these husbands, but when the opportunity comes for the worm to turn, Cyrus Bimpstead remains true to his character of a peace-loving person and does everything possible to keep from his wife the knowledge that Chester, her girlhood suitor, has turned out to be a rascal. "It would break Jenny's heart," he explains with pathetic gentleness, and so he loses a chance at sharing in the $10,000 reward that has been offered for Chester's arrest.

"Match Play"

Mack Sennett has made something out of the ordinary in his golf comedy, "Match Play," introducing two champions of the game, Leo Diegel and Walter Hagen. Each of these experts is paired with a duffer. The duffers invariably land their balls in the rough or some other impossible "lie," and we see the experts hook the balls over their heads, lift them out of a brook onto the green in single strokes, bounce them off trees where no direct shot is possible, send them in curves around intervening stumps and hop them into the cup when they are stymied. A trivial, but sufficient, story is woven around the rival duffers.

"Only the Brave"

Gary Cooper's latest talking picture, "Only the Brave," made by Paramount, returns to the Civil War period, with Mary Brian as a southern belle who falls in love with the northerner, played by Mr. Cooper, as soon as he gives her a lecture on flirtatiousness. He is disguised as a Confederate officer and penetrates the southern lines with the object of being captured with false dispatches, designed to lead the opposing army astray. Considerable time is frittered away on the elaboration of an old-time gag, based on the inability of the spy to get himself arrested. At every turn the girl balks his efforts to betray himself. In the end, he is saved in the nick of time from the firing squad by the arrival of northern troops, another claptrap device that has earned a long, long rest. Every drop of suspense that it ever had was long since extracted. The dialogue is good, though there is too much of it. The production is rich and elaborate, and the photography good enough to see for its own sake. Gary Cooper and Mary Brian will please their large following. The visualization of Lee and Grant in the Appomattox scene is mediocre in its characterizations of these two commanders, and might well have been omitted if it couldn't have been done better. William Le Maire arouses much laughter by his comic acting of a shiftless mountaineer, who is placed on guard over the spy. E. C. S.

Carl Schmitt

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

PHILADELPHIA—The art of Carl Schmitt, as seen in his one-man showing at the Art Alliance, is the vivid expression of a highly individual and imaginative personality.

Only one of the compositions, a small portrait sketch, is primarily realistic. The emotional tempo of the artist seeks rather the realm of pure fancy, developing unusual color combinations and richly decorative compositions not unlike, in pigmental and design emphasis, the peasant art expressions of primitive peoples.

Schmitt covers every inch of space with color and design interest. He is especially sensitive to colors. In one composition which he titles "Gethsemane" the moving folds of robes, of hills and sky are further intensified by the weird olive green and greenish-yellow pigmentation.

Something of the design quality of peasant embroidery enters into the color and pattern weaving of a highly imaginative Crucifixion, while, in various imaginative compositions based upon the theme of the Annunciation, Schmitt combines the unusual in pigmentation with a certain basic purity of conception, lending to the figures portrayed the charm of the naive.

Those who consider Carl Schmitt's art from an ultrarealistic viewpoint will find it eccentric. His figures often give the impression of brownish jointed wooden dolls. As figures they are disappointing, but when considered as part of a larger rhythm, part of a moving pattern, they achieve a fuller meaning.

The charm of Schmitt's art lies in the richness of its imagination, its design quality, and its individual choice of pigments. Coupled with this is an emotional reaction that never sinks to the level of the decadent. D. G.

Peasant Art in Rumania

By FRANK RUTTER

London

ALL peasant art is based on ancient traditions, for its origins are linked with the origins of civilization and culture. In that of Rumania the line of descent can be clearly traced back to the dawn of western civilization and even prehistoric currents may be detected in it.

Trajan's Column in Rome depicts in a series of stone bas-reliefs, set in a spiral up the shaft of the column, the overthrow of the Barbarian king, Decebalus, and his horde of Dacians. A graphic picture is given in these carvings of the towns, wooden fortresses, weapons, dress, customs and appearance of the present inhabitants of Rumania, who were one of the many tribes settled in the plain between the Dniester and the Danube, the ancient Dacia.

The student of peasant art no less than the student of history finds much to interest him in these reliefs. The dress of the Dacians is shown to differ not at all from that worn at the present time by the peasants all over Rumania. In every particular their garb is the same now as it was 2000 years ago when as a tribe of barbarians they set out to pit their strength against the Roman legions. And the same faithfulness to tradition is found in their art. A preference for geometrical patterns (and a very apt use of them for decorative purposes) has always been one of its most marked characteristics. Representations of nature even in a simplified or conventionalized form is seldom attempted. This geometrical style comes direct from the peoples who inhabited southeastern Europe in classical times, to whom it was passed along by their predecessors, the men of the Stone and Bronze Ages.

A special study of this art has been made by M. Georges Oprescu, professor of French literature in the University of Bucharest, and a full description of every branch of it is given by him in a copiously illustrated volume just issued by The Studio Ltd. Art seems to have penetrated into every department of life among this isolated rural people. Even their tools and the commonest utensils in daily use are fashioned with an eye to shapeliness and adorned with some carved, notched or even painted variation on a traditional decorative theme. Their woven textiles and tapestry hangings, their embroidery, pottery, domestic and church literature, their furniture and woodwork generally, their purely decorative art, as seen in woodcuts and paintings on glass, and their dress are all treated of in this attractive book with expert knowledge and the connoisseur's appreciation of quality. Many rare examples from both private and public collections are shown in the illustrations, as well as characteristic specimens of articles, rugs and the like, in use all over the country at the present time, and the eight color plates are successful in conveying some idea of the richly decorative color effects peasant taste has evolved through the centuries.

The growth of a school of wood-engraving and of glass icon painting in Nicula, a small village in northern Transylvania, since the beginning of the nineteenth century is a curious phenomenon. Nicula possesses a famous church which has long been a place of pilgrimage for the whole district. The inhabitants, with peasant enterprise, make what profit they can as individuals out of the treasure which is common to all by producing icons painted in brilliant colors on glass and wood engravings of the chief objects of veneration in the church, which they offer for sale to the visitors who throng to Nicula during the August festival. The whole community turned artists when sales began to assume encouraging proportions. The enterprise still continues to the present day though modern developments in reproduction such as chromo-lithography and zinc engraving are gradually destroying individual creativeness.

Nicula engravings and icons have a flavor and quality of their own. The village artists soon began to depict scenes from popular legends as well as religious subjects and to introduce purely decorative detail, such as birds and flowers, to satisfy their own taste for pretty, colorful things. Sometimes such decoration becomes the whole work. Then we find a cock or a blackbird depicted in glowing colors, or even the bough of a tree or a few flowers, and offered for sale as a little piece of decoration pure and simple. Thousands of these naive, forcibly drawn, vividly colored paintings on glass and wood-engravings have been turned out and distributed all over the country during the century since Nicula peasants turned artists, and it is to be sincerely hoped that this most interesting art development will continue to flourish.

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(Single tickets on sale for MAR. 23-24-25-26)

Music of the World—Theatrical News

New Operas in Germany

By WALTER SCHRENK

Berlin

TWO new operas have just been performed: one "The Life of Orestes," music by Ernst Krenek, at the Neues Theater, Leipzig; the other "From Today to Tomorrow," music by Arnold Schoenberg, at the Frankfort Opera House. Both works show (each in a particular way) the trends and objects of contemporary music. Let it be pointed out, for the information of non-German readers, that in Germany the term "the new music" has a special meaning, distinct from the term "contemporary": it is applied only to that type of musical composition which is more or less free from the bonds of tradition, and exploits chiefly the resources of the so-called atonal or even the 12-tone system.

Both Krenek and Schoenberg are exponents of the "new music," but they are entirely different from each other. Krenek is now in his thirties. He began by being most radical, but by now is more moderate and seeks to achieve a synthesis halfway between tradition and evolution. Schoenberg, 26 years older, has followed the opposite course. He was, at first, strongly under Wagner's influence—and especially, as shown by his Sextet, "Verklaerte Nacht," his tone-poem "Pelleas and Melisande," and his "Gurre-Lieder," under that of "Tristan." But he gradually evolved, becoming more and more a denier of all tradition. With his opus 24 he adopted the 12-tone system—a system by virtue of which he invents, for each work, a pattern consisting of the 12 notes of the chromatic scale arranged in a definite order, which becomes the "fundamental figure" and is worked out with all the resources of counterpoint and fugue. This leads to unqualified atonality—to a musical style which has nothing to do, either melodically or in its associations of simultaneous notes, with traditional harmony.

Krenek's "Life of Orestes"

This opera, in five acts, has nothing to do with mythology; and when listening to it, we must forget our classical culture and our notions of older ethos and olden tragedy. Krenek, who wrote his own libretto, has certainly borrowed from Æschylus, Sophocles and Euripides the main lines of the great story of Orestes; but he has altered the course of events according to his own purposes. He proceeded without regard to textual documentation, considering his admirable subject matter from an utterly artless, human point of view, modeling it in strongly realistic fashion, and imparting to it new vitality.

The task which he boldly undertook was enormous. His opera compresses within the span of one evening the whole motley, eventful life of Orestes, beginning with the history of Agamemnon, Ægisthus and Clytemnestra from the moment when Agamemnon calls up the Greeks to the Trojan war, and ending with the wrath of Pallas Athene which absolves Orestes of the destruction of his mother. In between many events occur in which figure Ægisthus, Agamemnon, Orestes, Clytemnestra and Elektra; Orestes wanders to the Kingdom of Thoas, where he finds his sister Iphigenia, whom Diana had taken away; he falls in love with Thamar, the daughter of Thoas, and finally he returns to his own country. The conclusion shows the two couples—Orestes and Thamar, Thoas and Iphigenia—acclaimed by the people and entering a new, happy life.

Skillful Compression

Krenek has dealt with this enormous and powerful subject matter—which could provide ample materials for several works—with an expert sense of dramatic possibilities and fitness, skillfully compressing it. There are a few slow patches; but the whole is constructed and carried out with a certain primitive energy which is convincing. Another merit of the libretto is that every significant event actually takes place on the stage. Hardly anything has to be communicated in words. The music emphasizes its melodic character strongly, and does not shun "popular" appeal. Nevertheless, it is very complicated in texture. The score shows Krenek's tremendous knowledge and experience; he has learned much by writing "Jonny," and here his technique appears more refined and vital.

In the first two acts, there is a considerable amount of dance music—which would be unexceptionable if there were not a danger that unsophisticated listeners might imagine that the composer was indulging in parody. In fact, however, he is merely writing gay, carefree music, without ironical intentions. The finest, most inspired things in the score are the wonderful monologue of Orestes and the grand ceremony in commemoration of Agamemnon. In this wild, violent finale, written with a brio worthy of Verdi, Krenek reveals himself as endowed with a hitherto unsuspected dramatic power. Considered as a whole, this opera is the work of a constructor of genius, of a wonderfully gifted musician, master of his craft, and guided by a true sense of the live effects produced by human voices singing.

"From Today to Tomorrow"

As regards both text and music this work stands in absolute contrast with the foregoing. It is a play about society, a play dealing in a semi-humorous, semi-earnest manner with the everyday problems of married life—and no special stress is laid on the earnest side of the matter. What happens between husband and wife, and the woman friend and the singer, consists of mere trifles—commonplace, usual events behind which the possible complications are barely perceived, in the distance.

To this unpretentious, at times quite amusing text, Schoenberg has written a score extremely complicated in texture and rigorously logical in structure. There is in the whole repertory of opera nothing more complex: A layman could never realize the difficulties with which this music teems. And musicians will need weeks of study to realize the thoughtfulness of the structure, the overwhelming scope of Schoenberg's architectural achievement.

The whole score is built according to the above-mentioned method of the 12-tone sequence, and the sequence is used, with extraordinary variety and resourcefulness, in countless combinations. The result is absolutely "atonal" music, whose most astonishing feature is the association of very strict form and perfect freedom of expression. It is almost inconceivable that, while strictly obeying the laws of a most elaborate and refined counterpoint, the music should be so wonderfully unconstrained. Expression is achieved with grace and ease, adapting itself to each point of the text, which is mostly dialogue. The vital quality of the music is a source of endless delight. Schoenberg's ingenuity has proven inexhaustible in the invention of superb melodic and rhythmic variants; and his inspiration has carried him to the end of his task without the slightest break.

Work Betokens Genius

I dare not decide whether this music will ever prove to have a very wide appeal. Has Schoenberg, the most thoughtful and intellectually profound of today's composers, found merely his own private solution, so to speak, of musical-dramatic problems? Or will this score of his prove productive, and become the starting point of a hitherto unexpected evolution? Nobody would be presumptuous enough to reply to these two questions. But we may confidently say that this work betokens genius, that it is the achievement of a man who tackles his art in grim earnest.

The Frankfort Opera deserves high praise for the production. The heaviest burden of responsibility rested with Hans Wilhelm Steinberg, the conductor. The extraordinary mastery and ease which he displayed place him in the front rank of Europe's conductors. The soloists, Benno Ziegler, Else Gentner-Fischer, Elizabeth Friedrich, and Anton Maria Topitz, formed a fine ensemble. The event was a triumph for Schoenberg too. He was enthusiastically acclaimed and called over and over again to the stage.

Girolamo Frescobaldi

By ALFREDO CASELLA

Rome

THE history of art is made up of singular alternations which sometimes plunge into oblivion names that are famous, and then, by sudden turns of fortune, place these same too long neglected names in a new light sometimes more brilliant than that which preceded the period of oblivion.

A few of these strange returns are at present going on in Italy. One—and not the least of them—is that of Claudio Monteverdi, who, after having enjoyed during his lifetime a fame not only national but European, on the morrow of his passing was to disappear in an oblivion even greater than that of the name of Bach from 1650 to 1830; to reappear in current musical life only at the beginning of the present century. It is in fact for only about 30 years that the works of Monteverdi have again seen public performance, and it is only in the last two years that G. Francesco Malipiero has for the first time been able to undertake the complete and definitive edition of the whole work of Monteverdi.

Another musician who today knows a reviving fame is Vivaldi, who was also unknown for 150 years, after having in his lifetime had a considerable reputation. Less happy than Monteverdi, Vivaldi still awaits today a complete edition of his work, which comprises about 100 concertos and 30 operas.

Known by Organ Works

The oblivion from which Girolamo Frescobaldi (1583-1642) has suffered has never been so complete as that of which Monteverdi and Vivaldi were victims. For at least a few of the big works of Frescobaldi have never ceased to remain in the repertory of organists all over the world. But this survival was of very minor importance for an artist who in his time had had one of the most dazzling reputations of all musical history. Frescobaldi had in his lifetime no rival capable of measuring himself against him at the organ. When—on his return from Antwerp in 1608—he took charge for the first time of the organ of Saint Peter's at Rome—a post held before him by the rather unremarkable organist Ercole Pasquini — contemporaries relate that he played before 30,000 people. And many of his works, such as the "Ricercari" and the "Capricci," obtained, in the lifetime of their composer, such a success that three successive reimpressions of them were necessary—a rare occurrence in the musical annals of this period.

If the name of Frescobaldi then did not suffer during the eighteenth and nineteenth centuries from an oblivion as complete as other musicians it is largely because his place in the current life of the art was in relation to the real grandeur of his character. It is therefore interesting to consider why Frescobaldi has had to wait so long, in his own country for revival.

It is certain that the oblivion which covered the art of Frescobaldi is due first of all to the eighteenth century opera, reflection of the decadence of the customs and normal values of that century; and after that to the preponderance of the romantic opera of the following century, opera which had no other essential occupation than that of placing above all things sentimental expression, most of the time exasperated and violent.

It is only today, at the dawn of a new consciousness as remote from the decadent frivolity of the eighteenth century as from romantic sentimentality, that the great voice of Frescobaldi can once again speak directly to our refreshed ears. Too often Frescobaldi has been considered as belonging still to the Renaissance, but that is a profound mistake. Frescobaldi, indeed, a primitive and essentially instinctive artist, could in no way share the ideas of the "Rinascimento," ideas made up of a rigid faith in antiquity, ideas above all intellectual. This is not to say that Frescobaldi ever adopted, before the masters of the Renaissance of which he was the disciple and inheritor, a revolutionary or iconoclastic attitude; far from it. On the contrary, he constantly accepted the already acquired experiences of music, and adopted already well-established forms.

But one must immediately add that his genius led him—in the act of composition—to shatter and totally renew these forms that he seems at the first to accept with so much docility. And—while organist innovators such as the Gabrielis or Merulos still did not succeed in freeing themselves from the influence of vocal polyphony—Frescobaldi at first shot produces a truly instrumental music, already free from poly-vocal tyranny, in which one can already glimpse the future art of Johann Sebastian Bach. But that is not the sole characteristic that so completely differentiates the art of Frescobaldi from that of his predecessors already cited; the music of these other musicians, beautiful though it be, never offers a real human interest. While with Frescobaldi one feels music vitalized by the breath of a love, humble but already like a vision of serenity.

A New Resonance

It is then permissible to think that the great voice of the organist of Saint Peter's at Rome will find in the present time a new resonance. And the road that will lead anew toward this admirable art will seem neither too difficult nor too steep to anyone who wishes to approach this magnificent music with awareness of the human and devotional values that they contain.

Already we have today a precious document of the revival that is at present taking place in Italy on the subject of the name of Frescobaldi; I mean the book which a quite young musicologist, Luigi Ronga, has published with the editor, Bocca, at Turin and which is called: "Girolamo Frescobaldi, organista vaticano." This book is not in any way a biography, but is intended solely as a critical and complete study of the art of Frescobaldi, such as has never been attempted before, either in Italy or anywhere else. Starting with close examination of the problems of the instrumental art before Frescobaldi, the author next studies the conquest of style through the work of the master between 1603 and 1616; he investigates and analyzes to the smallest characteristics the great Frescobaldian art, that is to say, the period of 1624 to 1635, and he concludes with a definition of the historical position of Frescobaldi which is in itself a model of criticism. Coming after a long period where everything forthcoming in the way of historical and critical musical study has been reduced to practically nothing in Italy, this book seems a happy omen. It seems to mean—conjointly with numerous other signs of revival in the same order of ideas—that Italian musicology will at last emerge from the lethargic slumber that has lasted more than a century.

Second Centenary of Antonio Soler

By JOSE SUBIRA

Madrid

THERE are many famous men whose first centenary is solemnly commemorated, whereas their second centenary passes unnoticed. Such is often the case in Spain, especially as regards musicians. The history of music is not so eagerly investigated in Spain as in other countries; works are forgotten, disappear. This neglect appears all the more regrettable whenever investigators rescue from long overlooked archives texts which show how unjustly underrated Spanish music has been.

Last year marked the second centenary of the excellent Spanish composer, Antonio Soler. He was born at Olot, in Catalonia, on Dec. 3, 1729. At the age of 6 he entered the Montserrat Escolania—a school for many centuries famous for its musicians—where he diligently and successfully studied the organ, harmony, and counterpoint. Later he was appointed chapel-master at the Lerida Cathedral. At the age of 23 he became organist of the Escurial monastery, and the following year, the chapel-master of the same community. He became famous as a performer, a composer and a teacher. He passed away at the end of 1783; but his name was rescued from oblivion and became honored in the present century on the strength of his clavichord sonatas. He had a remarkable mastery of the keyboard; and he stands out as one of the greatest composers of the little-known Spanish school of the eighteenth century.

His sonatas owe a good deal to the influence of Domenico Scarlatti (who came to Spain the year Soler was born). Indeed—as recently was shown by Joaquin Nin, the composer and pianist who is doing such admirable work in making the old Spanish musicians known—he became a pupil of the Neapolitan master. But Scarlatti's influence was neither so great nor so detrimental to the national character of Soler's music as some might suppose. Scarlatti, during the years spent in Spain, had acquired certain Spanish turns of musical speech, which (as Nin remarks) Soler reincorporated in his own national vocabulary. Of course his music—like all European music of the time—is more or less influenced by Italian music.

Nin has indentified 65 sonatas by Soler (27 of these were published in London; but only four copies of this old edition have been preserved). Now Nin has just published, in Paris, a set of 14 of these—which many great pianists have promptly included in their repertory—and is preparing to give us other works by Soler.

The output of this admirable master comprises much organ music, church music, a few works for the stage, and a good deal of chamber music, among which his quintets for bow instruments and organ or clavichord stand out. A few of these works have been published in collections such as Eslava's "Lira Sacro-Hispana," and Pedrill's "El Organisto Liturgico" and "Antologia de Organistos classicos espanoles." Nin is now preparing an edition of the concertos for two organs, which are among Soler's most characteristic works.

As a teacher, Soler left his mark, not only with the lessons he gave (among his pupils was Don Gabriel, the Infante of Spain) but by his writings. His "Key to Modulation," published in 1762, praised by Fetis as a most wise and scholarly work, gave rise in its time to heated discussions among Spanish musicians, because its tendencies were distinctly advanced, although the author was attracted by contrapuntal artifices, such as the "enigmatic" and "retrograde" canons, recommended long before by Dom Pietro Cerone, a theorist who had exercised a great influence in Spain.

Too much of Soler's music remains unpublished. The library of the Escurial alone contains over 400 works of his in manuscript. Many others, unfortunately, are lost. For instance, we know that every year he used to compose sets of sonatas for the Infante Gabriel to play. These have vanished; but there is still a hope that some fortunate investigator may one day discover them.

A Czech Oratorio

By EMILE VUILLERMOZ

Paris

AT THE Lamoureux we have had a first performance of a sort of oratorio by M. Ladislaw Vycpalek, a Czechoslovakian composer of real worth. This work of vast dimensions is a cantata on "les fins dernieres de l'homme." It is written on a poem at once naive and striking, which evokes the picturesque danses macabres of the Middle Ages.

This work, from the musical point of view, is very remote from the current idal of the Parisian public, which evidently lacks the "Mahlerian" culture. Its length, its methods of development, its general color were well devised to alienate Parisians, who understand the symphonic style in quite a different way—which does not mean to say that they are right. Here, the discourse goes straight on its way, without picturesque episodes, without variety of effect, without coquetry of instrumentation. The orchestral material is thick, compact, the bow well on the string. It is solid and full, without transparency. We are accustomed to a lighter, more florid, more ornate texture. But this material has beautiful, noble and heavy folds. This music obeys a lofty internal logic, and it is in this that it is in the right as against our taste. More, it seeks for and finds emotion in a sort of "linear pathos" that is very conformable with the most classic traditions.

And this is not a lack of imagination. Constantly, examples prove to us that, if such was his good pleasure, this composer could abandon himself to the most amusing effects of writing. For proof I ask no more than the thrill of the flutes, the pulsations of which so curiously free themselves, grow broader and thicker while the steps of the chief motive are punctuated by the pizzicati of the contrabassoons. Or again the "fugato," the last note of which lapses and cracks, intentionally making a dissonance. Moreover, the mastery of his choral writing shows us that a musician of this quality can say everything. In spite of its austerity, this score immediately impressed the name of Vycpalek upon the thought of every musician.

At the Concerts Colonne, the presentation of a symphonic poem for piano and orchestra of Florent Schmitt, "J'entends dans le lointain . . ." ("I hear in the distance"). What a fine ear has our Florent Schmitt! What he hears needs to be in the distance. He registers it like a very near explosion. From the first bars, where all the instruments are let loose with fury, one knows with whom one is dealing.

The work is beautiful, if a little hard on the pianist who places himself at its service—in this case it was Jacques Fevrier—and is not rewarded for his labor, for the orchestra monopolizes all the listener's interest. One finds in these strong pages those harmonies and those themes in rows that take us back to the happy age of the "Tragedy of Salome" which, undoubtedly, is a rare masterpiece. The whole composition has magnificent color.

Finally, one must praise at greater length Roland Marcel for having realized that his exhibition of romanticism at the National Library should go, not just so far as the covers of the scores that are inclosed in a glass case, but to the interior of these scores. Logical in his anxiety always to make the treasures that he guards more living, the sympathetic dictator of the City of Books, whose happy initiatives one has lost count of, has resuscitated for us Niedermeyer, Monpou Loisa Puget, Mme. Pauline Duchambage, Panseron, Paganini and Dalayrac. A concert very cleverly composed, under the direction of Henry Expert, placed before us not rather ridiculous shelf knickknacks but works moving in their anachronistic exaltation.

TO DANCE IN RUSSIA

Ruth Page, Who Has Sailed for Moscow as Guest of the Soviet Government to Give a Series of Six Recitals of American Dances.

Shakespeare in Modern Dress

SPECIAL FROM MONITOR BUREAU

London

VICTOR HUGO, the wealth of whose knowledge was equaled only by its inaccuracy, tells us that the first man to wear his own hair in public without a wig was Viscount Hereford, who accomplished this feat in 1702. But Hugo justly claims that greater courage was displayed by the man who earliest followed the example, for he was not upheld by those pioneering feelings of novelty that no doubt consoled Hereford for the ridicule his boldness called down on him. Similarly, if Sir Barry Jackson's modern dress "Hamlet" of a few years ago was an adventurous undertaking, how much more daring has been the enterprise of the Cambridge Festival Theater and the Sheffield Playgoers in producing, long after the glamour of novelty has worn off, modern dress versions of "Measure for Measure."

The persistence of this method of production after so many years inevitably raises the question whether it has any permanent value as an interpretation of Shakespeare, apart from the interest with which its unusualness at first invested it. On the whole, one would imagine that it has, or the complete failure two or three years ago of a popular British actor to make anything of a modern dress "Macbeth" would have ended all interest in it. There must be something in a method of production that can survive a setback like that.

Shakespeare's Method

In discussing this problem, one prominent newspaper in the north of England has based the defense of producing Shakespeare in modern clothes on the undoubted fact that Shakespeare himself was a modern dress producer, in that he clothed his characters, whether they belonged to ancient times or to the early seventeenth century, in the suitings of the latter period. But this does not really mean much. Shakespeare dressed his characters in the clothes of his own day because, whatever the supposed date of the story, he made them talk after the fashion of his contemporaries. His Trojans quote Aristotle, and his Richard II is a mouthpiece for the politics of James I. In Shakespeare's style of modern dress production there was no contrast between speech and clothes. The seventeenth century sentiments had the seventeenth century frills and furbelows. But in our own productions, there is this contrast, so that we are still as far as ever from knowing whether there is not going to be incongruity between an ancient mode of speech and a modern type of dress.

Theoretically, there are all sorts of reasons why such an incongruity should occur. But the proof of a play is in the playing, and both at Sheffield and at Cambridge the modern dress "Measure for Measure" was full of dramatic interest. In particular the new method of production gave to Shakespeare's humor a point and vigor that it lacks all too frequently in the traditional presentations.

A Stiff Problem

Nor can it be asserted that this success was due to the triumph of Shakespeare's dramatic genius over an unsuitable method of production. Such a statement would be plausible if made of "Hamlet" or "Othello," but not of this particular play. "Measure for Measure" lets down the modern dress producer lightly only in one respect—that there is no danger of its central character looking odd or freakish. It would have made very little difference to the appearance of Miss Kathleen Jones, who played the part of Isabella beautifully, whether she was dressed in seventeenth century or modern costume, for the clothes of a novice vary hardly at all with the passage of time.

Apart from this consideration, "Measure for Measure" is a stiff problem to tackle. It falls so completely to pieces half way through, and shirks so badly the questions it raises, that it is rarely played at all. Its recent success therefore seems to indicate that a modern dress production reveals points of dramatic significance that the traditionally costumed presentations fail to make clear.

The Sheffield and Cambridge productions also raise an interesting point of detail of general application. While in Sheffield the characters wore the clothes of modern Englishmen, those at Cambridge are reported to have been dressed in the fashion of a modern central European court. Here it would seem that E. F. Watling, the Sheffield producer, was right. The object of a modern dress production is to break down all barriers to understanding set up by an artificial and antiquated mode of costume, to give a new sense of actuality by presenting the players in the familiar clothes of today. This can be accomplished fully only if the latter wear a local costume.

'Napoleon Interferes'

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

FRANKFORT—If you want to show heroes on the stage, forget Carlyle, read Shaw. Walter Hasenclever's new play, "Napoleon Interferes" ("Napoleon greift ein"), which the Frankfurter Neues Theater produced for the first time, imitates G. B. S. as far as possible (his wit, alas, defies imitation). Nevertheless Hasenclever's play was amusing. It was a good joke, neither more nor less, which the audience relished and applauded.

Napoleon's waxen image returns to life, walks out of the museum, and strolls through his once beloved Paris. Presently Bonaparte drops in on a diplomatic conference, intended by the author as a satire on modern politics. After amusing adventures with a beautiful actress Josephine, the waxen Emperor, of his own free will, returns to his old place in the museum, preferring it to the outside world of today.

In presence of the author, Lydia Busch and Martin Oorta brilliantly performed the parts of Josephine and Napoleon, both of them wisely avoiding the danger of overdoing the ridiculous.

Stage and Film Notes

Marion Davies is to appear in a talking film version of the musical comedy, "Rosalie."

It is stated that 7,000,000 persons visited the Roxy Theater, New York City, during the past year.

Wagner at the Metropolitan

By WINTHROP P. TRYON

New York

FESTIVALS of music are quite alien to the temper of this city; nevertheless, something so like a Wagner festival has been going on the past few weeks at the Metropolitan Opera House that I believe it could in all appropriateness take the name. It is officially referred to as a Wagnerian cycle, with a certain affectation of innocence and ingenuousness, I fancy, on the part of the management. There was absolutely no noise of advance publicity about the cycle, no heralding whatever of stars. Nothing, to begin with, but a bill printed in red and posted on the side wall of the building, telling of a series of weekly Wagner matinees, and giving the titles of the works to be interpreted. You had to take your chances on what singers you would hear. Two things only you knew for certain: first, that you would have your Wagner entire and without cuts, excisions or deletions (suppressions not mentioned, the Metropolitan orchestra pit lacking room for the six harps prescribed in the scores of the "Ring" music-dramas); and second, that the conductor from first to last would be Artur Bodanzky.

Whatever effect the carmine letters of the original notice may have had on passers-by generally, they kindled in me a desire to attend the performances of the four pieces which I regarded as alone entitled to the designation of "cycle." Not that a mere word deserves a quarrel. Call it a festival, as at Bayreuth, or call it a cycle, as here, the important thing was that Giulio Gatti-Casazza, the Metropolitan general manager, ordered production of "Rheingold," "Walkure," "Siegfried" and "Goetterdaemmerung" in their entirety, every note of the 4003 pages of scoring to be sounded. "No doubt," mused I, "a number of American citizens can be counted up who have heard the complete declamation of the 35 scenes, one after the other, in their order, which comprise the tetralogy; but I am not one of them. And what a happy sort of schedule! Interval of a week between representations; a fair chance, indeed, to keep my bearings with Wotan, Bruennhilde and Siegfried as environment shifts, as mood alters, and, above all, as musical style develops."

Definitions

Well, now that the program is three-fourths accomplished, I will hardly pretend to be an authority on what is known as the stories of the operas. Truth to confess, greater familiarity with the "Ring" dramas makes me less confident of my understanding of them on the purely narrative and realistic side. But that causes me little regret. Legends always lead me into greater and greater uncertainty, the farther I pursue them; that is to say, legends of heroic type and design do. Certain of them serve chiefly, I believe, as permanent statements of problems, and were never calculated to be answers to anything. If it is merely the episode of Siegfried's fight with the dragon or of Bruennhilde's awakening, you can tell it. But try what you can do with a subject like Wotan. You might as well attempt the theme of Prometheus.

In respect to the music, I am now willing to accept an inclusive rather than an exclusive definition of "cycle." The loop and circuit of the "Ring" I would have enlarged to embrace everything that Wagner wrote from the moment of his setting down the E flat that opens "Rheingold" to his scoring the final chord of D flat in "Goetterdaemmerung." That would include, I understand, "Tristan and Isolde" and "Meistersinger," which are in the Bodanzky series of matinees. But I would have them in their right place, interrupting the action of the opera "Siegfried" halfway, or wherever the verifiable point may be. That would give me the Wagnerian idea in its true progress.

On the point of musical quality, while I am ready to grant that the composer shows growth, in the ordinarily accepted meaning, as his career advances, being a shrewder technician and a more strategic stylist when he combines the leading themes of the whole "Ring" in that finale of "Goetterdaemmerung" than when he outlines a timid motive or two in the introduction to "Rheingold," yet for many reasons I hardly like the Wagner of 1874 so well as I do the Wagner of 20 or 25 years earlier.

Isolde and Senta

For issue, there is his adoption and application of the idea of chromaticism; his employment, to use terms of today, of the 12-tone scale. No one has ever convinced me that the harmonic involutions which he taught himself to execute in writing the score of "Tristan and Isolde" represent ripening any more than they do decay. To put the heroine of that piece in comparison with the one, for example, of "The Flying Dutchman," what Isolde gains over Senta in poignancy, she loses, I submit, in nobility. Isolde holds, without dispute, the dramatic advantage; and as for the role of Isolde, it is far above that of Senta as a task for a soprano.

But to conclude the matter, I will only express regret that Wagner, the librettist, was unequal, in the forties and fifties, to collaborating with Wagner, the musician; and further, I will indicate a hope with regard to the tetralogy that "Rheingold" will be reconsidered, some time hence, by the international public and ranked anew. "Rheingold" I can imagine being graded, that day, higher than the other three operas, for Wagnerism in pure bloom, instead of lower.

'The Nut Farm'

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

HOLLYWOOD, Calif.—At the Vine Street Theater, William E. Smith presents "The Nut Farm," by John C. Brownell. Staged by the author.

"The Nut Farm" is a comedy peculiarly appealing to Hollywood theatergoers. In it they see the movie-struck young wife, the would-be movie director and the young man who invests his savings in the picture business. Yes, and even the staid mother of the family develops histrionic ambitions and like the rest starts making faces in the mirror. They are characters which are recognized easily, even if a little overdrawn.

The story concerns the efforts of unscrupulous individuals to defraud the young Bents of their savings. They persuade them to invest in a picture which will "star" Helen Bent. The picture is a dismal failure as a drama but a huge success as a comedy, due to the foresight and perspicacity of Helen's brother Willie, who directs it with subtle purpose.

Emerson Treacy as Willie, the misunderstood and berated kid brother, wins sympathy from the start, although a seeming lack of effort detracts somewhat from his performance. This sort of role is admirably suited to Mr. Treacy's engaging talents.

Gloria Grey gives an animated, sincere performance with a pleasing sense of comedy, and Shirley Mason, deserting pictures temporarily, is most charming as Willie's girl friend and loyal ally. Frank Mayo is an excellent villain in his first stage appearance hereabouts for some time, and receives a warm welcome.

Some of the funniest moments are contributed by Arthur Lovejoy as the exaggerated comic scenarist, reading aloud his masterpiece with sensitive dignity. Others who give creditable interpretations are Frankie Raymond, Forrest Taylor, Louis Fitz Roy, Lloyd Taylor and Eleanor Bronson.

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Planning and Planting Your Garden

IV—The Design of the Outdoor 'Home'

By EGBERT HANS
Warren H. Manning Offices, Inc., Landscape Designers

THE answer to the so-often-asked question "how to get the most out of gardening" may be supplied by a maximum yield of vegetables, a record display of prize-winning dahlias, or the happiness derived from communing with nature in a closer intimacy than by mere contemplation.

The art of gardening extends far beyond the analysis of the soil, the study of plant life, or the use of shovel, rake and hoe. All these are means to an end only—important and necessary as they may be. They represent the foundations on which to build.

In the previous articles we have touched upon these fundamentals in the hope that you would be induced to further study—if so, we achieved our purpose and you will be the better prepared for our next step: the design and the construction of our complete garden.

It makes little difference whether we have a blank page to draw on, or whether our "outdoor home" is fairly well laid out and built. The true gardener is an idealist and therefore never satisfied and always searching for more beauty.

The important thing is to be generous in our denomination and conception of "the garden."

The Entire Grounds

It should be all inclusive as to space, significance and purpose. The "garden" should not merely mean a certain plot, fenced or hedged in or set aside for the growing of vegetables or flowers but should include every available inch of land in order that the variety in soil and topography may be taken advantage of for a corresponding variety of uses and purposes. The "garden" should be fully as much the "outdoor" abode for the whole family as the house is intended to shelter and comfort them indoors.

Father's help and interest may be successfully enlisted if a special and inviting location is offered for a particular garden hobby. Mother should have her separate rose garden—if roses are her delight. In fact, a rose garden should always be by itself for at least two if not many more reasons: proper cultivation and more effective display. Give Junior an opportunity to raise radishes on a spot for him especially reserved. Watch his pride when the product of his own labor is actually competing on the home table with the goods purchased at the store!

How little do we realize or take advantage of the educational values offered by the garden! Nowhere indeed is the relation between "cause and effect" illustrated in so concise and elementary manner, for boys and girls to visualize and understand. What a place to teach them that indeed "they shall reap as they sow."

Some member of the family may be a garden club member and seek to win prizes with gladiolus or marigolds. There should be an opportunity for such endeavor. Another may delight in a little garden pool, or ways and means may be found for a family swimming pool. A summer house may be called for, or an open terrace for afternoon tea. When the garden becomes a family cause, it is indeed hard to answer the query "What next?"

Test of Good Design

To gather all these varied elements and separate notes in one unit or garden symphony is no small task, but nevertheless the test of "good design."

Unity does not mean similarity or monotonous sameness. A row of poplars may be united by the common bond of line and shape, but they represent only one single element in the picture regardless of thir size or number.

How much more interesting, significant and capable of character expression is the unity of contrasting elements, each emphasizing the beauty of the other.

The first "bond" to bind our many garden features will be the all-including boundary planting surrounding the lot or property. This planting belt is the protective screen or wall, as it were, around our outdoor home. Moreover, into this main plantation shall merge the various minor plantings which divide and yet link together the several units of the complete garden.

This belt, if kept along the edges of the lot, will give us an open center that is so essential to preserve a feeling of spaciousness and safeguard the distant views where such views are available or may be brought out by means of trimming or plant arrangement. Still remaining along the sides of the lot, we locate the various units such as vegetable garden, rose garden, individual garden plots for the children or the "specialist," rockery, garden pool, or any feature that may be called for. Some of these locations will be readily determined by obvious advantages or reasons, others for the sake of expediency. All these garden-compartments can in many ways be woven into the general design depending as we do on the minor plantations for their correlation and harmonious note.

Gardens are not built or designed in a day, any more than Rome was. Sometimes a complete and complicated plan is worked out, but many of the most delightful touches in the garden owe their existence to an afterthought, as it were.

When one works in three dimensions, the smallest addition of line or mass has a triple effect, and the placing of a single tree or shrub may lead to many a valuable idea.

However, having as best we know located our garden features and traced the outline of our plantation, the question arises, "What shall we plant?"

Achieving Harmonious Results

When we realize that this boundary planting must in turn merge with the surrounding landscape, the demand for unity leaves us only one logical choice: our dominant planting accents should consist of trees, shrubs and flowers that will be in harmony with the native vegetation of the region. This also applies to the arrangement and outline of the planting groups.

Every section of this great country has its special and typical landscape values—these may represent the ever delightful combination of evergreen and deciduous plants and trees, or a dominance of either. We should study these landscape values of our own region and analyze their composition as we go about during the successive seasons. Nothing is more delightful than these visits through nature's own picture galleries, bounded only by the horizon.

It is well to study the paintings of artists who are portraying this region, so that we may observe the beauty which appeals to them, whose work and aim it is to interpret nature. Then we will rapidly advance in the art of "seeing." Tree forms, individual or in groups, will reveal themselves to us as they never did before. We will observe them as they frame in views, or stand out boldly against the sky. We will study the tree as an individual type and as merely "one in a crowd" in the formation of endless tree masses or picturesque limited groups.

We will train and develop our eye to "see" pictorial composition, and will want to reproduce in our outdoor home if not the actual lines and forms, at least the spirit of the landscape all around us.

Giving Imagination Full Play

This does not mean that we must use the identical material, even if we could; we may be working on a smaller scale and must give our imagination full play. Happily only a few trees or shrubs can claim the monopoly of shape, texture or outline, and there are many substitutes to fit the requirements and limitations of our particular case or problem.

Neither does this prevent us from bringing in a goodly proportion of cultivated plant material, such as annuals, perennials, bulbs of many varieties—even though they be not indigenous of the region. They will be minor notes, not alien, but contributary to the scheme as a whole.

It is also desirable that our conception of time limit be as generous as that of space. There need be no time limits for the garden. We must plan for the winter garden, especially where evergreens are available. Moreover, the charm of the deciduous shrub or tree should not be measured by its foliage only. There are many shrubs fully as, if not more, valuable for their colorful barks and twigs, such as the Red Twigged Dogwood, the Scarlet Barberries, the Golden Willow, the Corkbarked Euonymus, and many more. Twigs and berries of all colors are as valuable in the winter picture as the flower profusion of spring and summer.

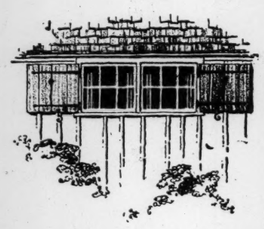
Of these berried shrubs, many will be found in the native regional vegetation. They are essential if we wish to invite the birds to our outdoor home, and no garden is complete without birds, bird feeding stations, and bird houses.

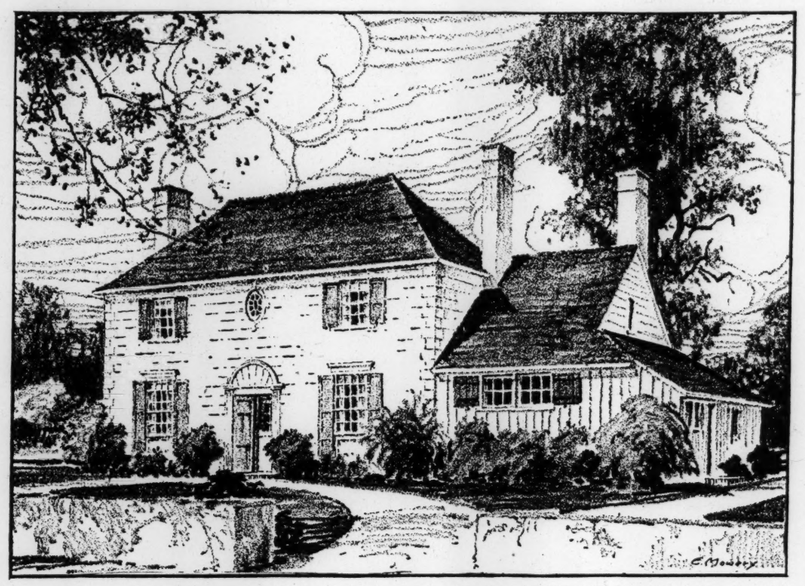
The trees, shrubs and flowers which will make up our planting should be located and staked out in the above named order to secure a logical sequence and the proper and picturesque facing down and other relationships as to size, type and texture.

In the next article, we shall discuss, enumerate and describe some of the trees, shrubs and perennials which are best suited to accomplish this purpose.

[The last article in this series will be published next Saturday.]

AN ALTERNATIVE ENTRANCE





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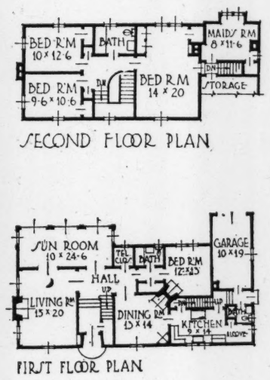
Modern Frame Interpretation of the Old Brittany House.

The Old Brittany House of Field Stone and Mortar, Which Formed the Basic Design for the Modern Frame House Shown Above.



Drawing by Egbert Hans

No Less Than the Entire Grounds Should Be Included in the Garden Design.

An American Interpretation of an Old World Design

By FRANK A. CONNOLLY

IN ALL lands architectural design shows certain traditional influences—arrangements of mass, line, and detail that have evolved from ancient necessities. Also, methods of building that have accommodated humans in one land are gradually borrowed and adapted by the people of another.

The house here illustrated has a thoroughly Americanized appearance. This is due in large measure to the distinctly American practice of using lumber extensively as a framing material. This is a modification of a masonry-built Brittany home. There, where lumber is scarce, mortar and rubble stone with cut stone quoins have been used. Here we add certain refinements typical of our day and age and build an adaptation of the old Breton style in wood.

While not a very large house this dwelling would scarcely fall into the small home class. It is intended to provide nine rooms, with three baths, a garage, and considerable storage space. It includes a minimum of three fireplaces, besides a central heating plant, and provides a rather convenient floor plan.

Beyond the beauty in the material of this house, ornamentation has been secured through adding to the necessary lines. Every opportunity has been taken to add grace to these essential structural lines. In other words, the ancient Breton structure has been translated in terms of comfortable American home requirements.

Quoins at the corners simulate the traditional stone blocks that were cut and used to give strong corners to the old rubble and mortar walls. They were staggered so that the masonry would bond into them. Here they are retained for a purely decorative purpose, as is frequently done in houses which have been inspired by earlier masonry buildings. They form a strong terminating frame for the tenuous horizontal siding.

If a large window were substituted over the doorway for the oval one, the other windows broadened, and the proportion of blank wall area reduced, this house would incline rather toward the American Colonial. This window arrangement is necessary to preserve the type, but in the molded lintels, the lower French windows, and the swung back shutters we have an opportunity to get away from the severity of the original.

The Doorway

A marked modification of this house may be found in the doorway. In the Breton house flat walls and doors that open abruptly into them, while not seeming amiss in native setting and material, would not be suited to our idea of looking upon the entrance way as an emblem of hospitality and suggestive of the home's luxury. We prefer spacious, welcoming entrance ways in which particular attention has been given to detail. The door in this house should be heavy and made to specification, giving it a touch of distinction above the stock door patterns, which latter will serve very well elsewhere in the house.

The fan above the door is an ornamentation borrowed largely from the American Colonial, though its origin will be traced much further back to the rusticated voussoirs of the stone arch. The pillars, or rather pilasters, while from the same late source, are also from more ancient times.

The French window is a peculiarly apt touch of style and beauty for the American setting. It fits in with the American notion of landscaping. Though it may be patterned to permit actual exit to or entrance from the lawn, its only purpose in this instance is to suggest such convenience. Many prefer to reduce the number of accesses to the home, and this has been done in this case by making the base of these windows stationary panels.

As will be realized this house could be built with a rustic finish by the use of shingle or shake siding. If this treatment is preferred the doorway should be set flush with the outer wall and a shingled and pillared entrance way built out from it.

The ell is to all intents and purposes an integral part of the building. In it are found a bedroom and bath as well as a kitchen. It is built with a lean-to addition to continue the Old World atmosphere and to add measurably to the available living space. The little half-blinds and the vertical arrangement of the wide plank siding afford a touch of quaintness and soften the regularity of the main structure.

[This is one of a series of articles on building materials appearing on alternate Saturdays since Dec. 7, 1929.]

Using the Pruning Shears

ALWAYS work with the cutting blade of the pruning shears lowermost so that you pull it upward though the pressure is downward on the handle of the cutting side. This allows cutting smoothly and close to the stem from which the pruned shoot is removed. It insures against possible stripping of bark resulting from a downward cut. Watch the "set" of the blade, do not let it get sprung.

The amateur sometimes thinks he should get out and give his shrubs a wholesale pruning in the springtime. This is not wise. The only shrubs that should be severely pruned in the springtime are full-blooming varieties, as, for instance, Hydrangea P. G. It is desirable to cut this shrub back every spring, for it blooms on the new wood, and if trimmed back severely in the spring it will send out vigorous new shoots and will have fine large flowers at the end of the season. On the other hand, any shrubs which bloom in the spring, or early in the season, will, if trimmed at this time of year, lose a great deal of their flowers. Such shrubs as these should be trimmed later after the flowering season is over.

About the only pruning, then, that should be done to shrubs at this time is to remove old wood and to trim slightly to give shapeliness to the plant. The Rugosa Roses bloom on the new wood so it is advisable to cut them back rather severely at least once every three years.

For the Home Builder's Notebook

Household Hardware for Many Styles

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR
New York

SOME household hardware shows real thought on the part of the designer, the architect, and the householder who makes the final choice, but some shows an evident lack of imagination all along the line. But then, some houses themselves indicate a strange lack of imagination in their building, or perhaps, vision is a better word—vision to see how much little things add to the charm and livability of the home.

In its simplest and most unobtrusive uses household hardware consists largely of door knobs, plates and locks, door and (casement) window hinges that are almost hidden, and window locks and lifts. These few things might be made to cover all the actual needs of a house. The decorative instinct calls for more than that, however, so there are manufacturers who have built up huge businesses in household hardware alone, and there are craftsmen, here and abroad, who have put their whole thought and effort into evolving beautiful things in wrought iron and brass to add to the fitness of the modern home.

Wrought iron hardware is a heritage from the earliest days when men worked out the pieces to meet their needs, and because iron was the strongest and simplest metal to use it was fashioned to serve many purposes, just as it does in these modern days.

Certain types of Georgian, Spanish and American Colonial houses practically demand the use of wrought iron hardware, to complete a harmonious whole. An arched door, at the entrance of such a house, made of wide boards, really needs long hinge straps of proper proportions—two or three of them—with a handle set to match, either a thumb latch type, with a generous size grip or trim drop ring handle, or a door knob. And even though one usually yields to the use of the penetrating door-bell, for the sake of practical needs, it can be installed in the side panel and a hospitable looking knocker of the same general design as the hinges and handle, can be put in its proper place on the door.

With Heavy Stone Entrance Arch

The hinge straps on the inside of the front door will match those on the outside, and the pattern, whether narrow and delicate or broad and sturdy, will depend upon the character of the house and the kind of door. With a heavy stone entrance arch as part of a stone house, the iron work will need to be massive in proportion, though the door may swing easily on its hinges. In a door of this sort a peep-hole knocker, reminiscent of the days of moats and drawbridges, makes an interesting addition, and even though in this era of motorcars and cement walks we seldom arrive with mud on our feet, a foot-scraper beside the lower step adds its bit of interest to the general effect.

For less solid doors, as well as for those within the house, particularly of the Colonial type, iron or brass hinges of the H and L style are particularly good and look very well on wide paneled doors. For blinds, too, of both solid and slat construction, hinges of the same general design as those on the outer doors, with shutter dogs, usually S shaped, for holding the shutters open against banging, and surface bolts to hold them when closed.

Grilled Gates

Wrought iron railing on the steps, particularly with a brick platform, is used a good deal, and the Spanish type of house needs more or less grill work about it, at the windows and over the doors. Just enough of this gives a substantial and decorative finish to the outside of the house and may even be carried out inside, in the form of grill-work gates between rooms, to give a feeling of separation without cutting off light or air or communication. Such grill work should be used sparingly, but it seems to be coming into favor even in the smaller houses of the right architecture.

Substantial drawer pulls, cabinet door latches and knobs and hinges can all be had in wrought iron if the style of the cabinets and closets suggests it, but wrought iron all through the house, unrelieved by anything else, would be a bit too much of a good thing, and brass, or a combination of brass and iron, properly designed, makes a good variant. The mistake to avoid is in combining the wrong things, or wrong pieces of brass with iron, so that you get "mixture" instead of harmony.

For instance, in fireplace fittings some excellent designs have been worked out in which both brass and iron have a part, the brass usually serving as decoration, but using brass andirons with wrought iron tools throws out the symmetry, so to speak, and it is much better to have the whole fireplace equipped of one sort, for, in most rooms, the fireplace is always the center of interest and the most observed feature.

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INTERIOR·DECORATION·AND·ANTIQUES

Backgrounds—Grinling Gibbons

By CARL GREENLEAF BEEDE

THE sort of home furnishings which are regarded with strongest affection by Americans are no doubt those that are classed as Colonial. Next in esteem come the eighteenth century things which are of English origin, including the styles from Queen Anne down. Following these—the American and the English—the French styles of the 1700s, take third place in the favor of home makers of the United States.

This statement holds nothing new, nothing unfamiliar, to anyone who is noticing how the tastes of buyers run. Almost any store which deals in such goods can confirm it from their experience. Whoever will notice the furnishings in homes he enters will get the same impression.

To those who are looking behind tradesmen's reports and the choices of acquaintances, to inquire the reasons for the popularity of one group of fashions over another, it is not difficult, it seems to me, to see why these types take the order of precedence that they do. Isn't it because of the degree of interesting associations which the buyer is able to attach to this or that or the other sort of a thing, knowingly or unawares?

Associations Are Potent

Such associations, if they do not bring in direct ancestral connections in the case of Colonial things, may at least attach the contemporaries of our forbears. Certainly, vital and dramatic years of the Nation's beginnings must be suggested to anyone who sees such furnishings as those first used by the patricians of early Virginia; by the aristocrats or the small farmers of Franklin's Pennsylvania; by the wealthy or the modest-living settlers of New Amsterdam; by the rigid religionists of Massachusetts; by the liberal intellectuals of Connecticut and Rhode Island. We may not recognize why these things grip us, and may even be unaware that they do.

In each of these cases we are almost certain to have surrounded these objects from vanished firesides with the persons and the happenings of their times and their regions. So desks and chairs, tables and bureaus, become more than household conveniences, more than rare woods skillfully wrought into graceful forms, more than collectors' prizes of rare occurrence and excessive cost. Although they may be all this to us, their greatest worth is not seen until they are surrounded in our thought with as much as possible of many-faceted life of the times in which they took their present forms.

England Next, Naturally

It is quite easy, if not intuitive, for Americans to feel something approaching affection for objects which may seem almost a part of their personal family heritages. Or if they do not feel quite so intimately in the matter, they at least feel friendly toward such things, as springing from their national soil and tradition.

Only slightly less strong, for many Americans are similar influences which furnishings from England exert. Lacking something of the close relations with their present surroundings found in the things just mentioned, the eighteenth century cabinet work of England possesses only in a slightly less measure the same potential significance. From that country the ancestors of most Americans came. Next to the records of their present home, they are concerned with its past more than with that of any other land.

This natural placing of English styles, second in the liking of Americans, is explained in part by racial origin and the consequent drawing toward whatever is fine and significant. This may be called sentiment. With some people it may approach emotion. In either case it may result in planned and profitable efforts to know as much as one may about the persons, the doings, the thoughts of this or that or the other country and epoch.

Filling in a Background

So, as I see it, one of the most potent factors in the pleasure that we get from period furniture comes from the backgrounds which we are able to supply for these things of wood or metal, of glass, china, or fabric. We may start in the most natural manner, childishly if you please, by treasuring a grandfather's desk solely from sentiment and without understanding its real age or quality in craftsmanship. There are endless stages of taste and knowledge between this unthinking simplicity and building into one's stone mantel a fragment of Florentine sculpture, or into one's wall a section of Tudor paneling.

One of the pleasant things about this whole matter is the assurance that we may start with the desk and quite naturally and happily progress, if we like, to the latter point. All along the way the most enticing outlooks are reached, for there is no end to their richness and variety.

Probably a great many who are reading this noticed a remarkable piece of wood carving that was shown at the Antiques Exposition in New York last week—a panel about six feet wide and four and a half feet high, which was once placed over a fireplace in an English home of wealth, about 240 years ago. This was labeled as the work of Grinling Gibbons with the statement that a certain critic pronounced it one of the finest works of that man.

What of Grinling Gibbons?

Although this does not fall within the field of furniture as the term is commonly understood, it does come definitely under decorative art. That is a subject in which we are much concerned, as it applies to homes. So, as one of the by-paths of appreciation that have just been referred to, we might inquire who this Grinling Gibbons person was, when he worked, who employed him, what things of real importance he did if any.

One winter morning in 1671, a man of wealth and learning who was an adviser of King Charles II, was taking a stroll near by his home in Deptford. Passing a miserable appearing thatched cottage, he noticed that a man within was busy on a piece of fine wood carving. On being admitted to the place, the stroller, John Evelyn, was amazed at the quality of the work and charmed by the personality of the young carver. It was Grinling Gibbons who had come to England at fifteen, nine years before, from Rotterdam.

Introduced to Charles II by his influential discoverer, Gibbons's talent was quickly employed on important works in many of which Sir Christopher Wren was architect. The nearest approach to furniture carving which this man did, is seen in frames for portraits. Nearly all his known work was of an architectural nature, and may still be seen on such important places as the choir of St. Paul's in London, the theater at Trinity College, Cambridge, the chapel at Trinity College, Oxford.

Works First for Royalty

Most interesting to us is the work which he did for fine houses in London and in the country. Whether produced for the King's residence as at Windsor or for the country home of a titled citizen, Gibbons' carvings are of a masterly excellence which have never been equaled before or since by English art.

His talent amounted to genius in the mere matter of mechanical execution. Cutting away a solid block of lime wood, he left fragile poppies, tulips, daisies, and forget-me-nots that seem almost as evanescent as those of one's garden. Still they have been as we see them for over 200 years. The texture of leaf and of petal may be recognized so acutely sensitive was Gibbons' eye to see and his hand to simulate delicate differences. The freedom of his designs often approaches audacity, although never losing the lightness and refinement that is so striking in this overmantel.

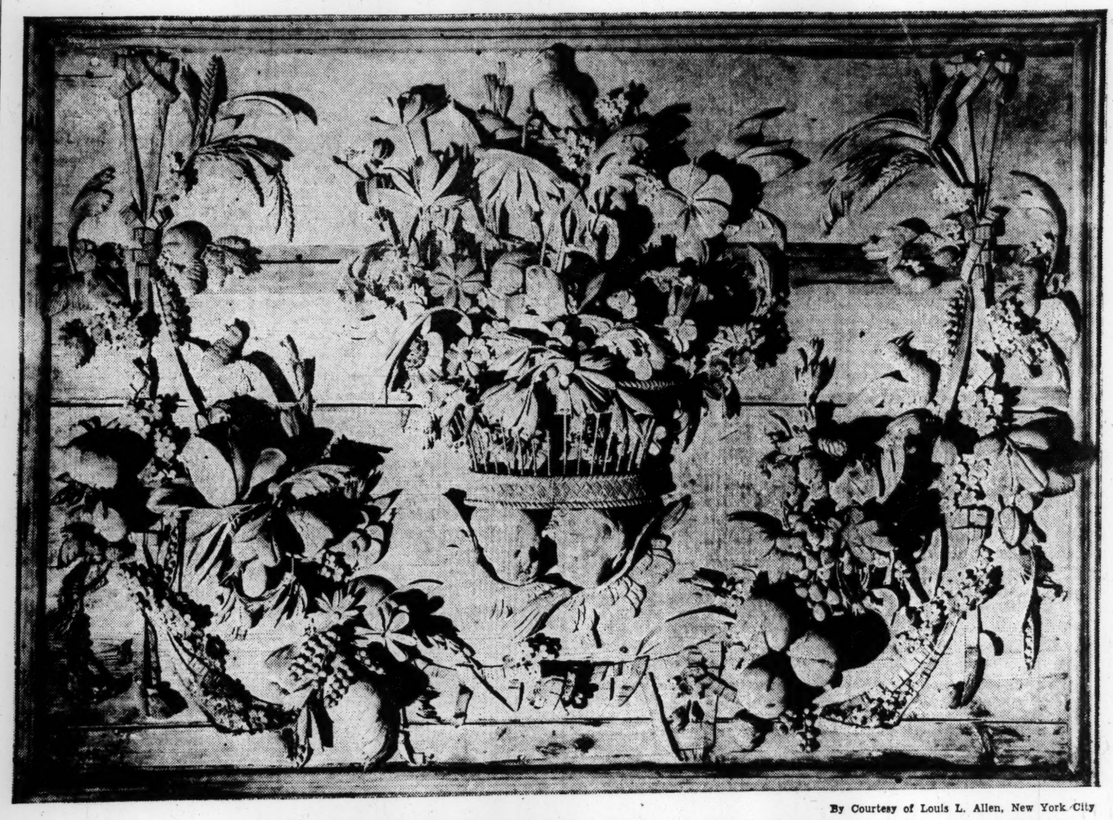
Many Dutch artists and artisans went to England during the decade following the fire that destroyed so large a part of London in 1666. They were attracted by the call for skilled men to rebuild the structures of all sorts that were needed more quickly than they could possibly be erected. Throughout the country there was, with the Restoration of Charles II, a strong swing away from the Puritan standards of Cromwell's time, as the well-to-do gayly resumed with fresh eagerness the expensive pleasures that had prevailed in the time of the new ruler's father.

In Homes of Titled Citizens

City and country houses more rich and elaborate than had been known before, called for the services of architects, builders and decorators who possessed the highest skill. Several of the most pretentious of these still contain walls or ceilings or both that were wrought by this masterly shaper of wood.

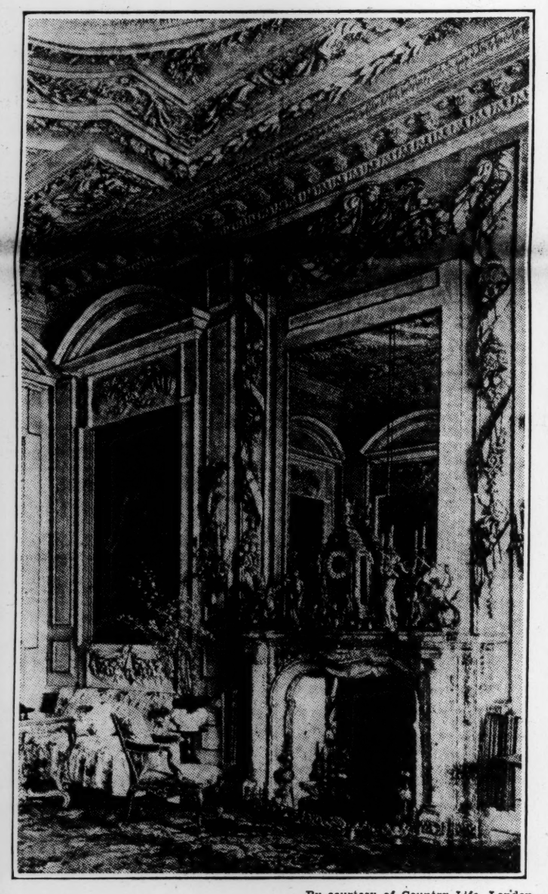
First employed in the restoration of the decaying Windsor Castle, Gibbons' steady activities embraced a long career that included the reigns of four sovereigns. In the rebuilding of St. Paul's under Sir Christopher Wren, Gibbons was engaged to carve the choir stalls. At Cambridge and at Oxford his work is also to be seen. His handiwork embellished some of the many churches that Wren built to replace those lost in the great fire.

John Evelyn, confidant of the royal family through the years of the Commonwealth, continued to be his firm friend, from the time of their first dramatic meeting, as Evelyn's fascinating diary often reminds us. This personal record, as different as possible from the intimate revelations of Evelyn's friend Pepys, illuminates for us the finer interests of the times when Gibbons was shaping the marvelous ornaments that we are now admiring.



By Courtesy of Louis L. Allen, New York City

An Overmantel Panel About 6 Feet Wide and 4½ Feet High, With Lime-Wood Carving by Grinling Gibbons, Executed About 1690. He Was England's Most Famous Artist Sculptor in Wood, His Work Being Found in Many Palaces, Churches and Mansions of That Country.



By courtesy of Country Life, London

A portion of the Grand Drawing-Room in Sudbury Hall, Derbyshire, Eng., as Decorated About 1685. This Shows the Manner in Which the Wood Carvings of Grinling Gibbons Appeared in a Fine Residence—Over Mantels, About Picture Panels, and on the Ceilings.

East India Cargoes

There's a big China liner, gleaming like a gull,
And her lit ports flashing; there's the long, gaunt hull
Of a Blue Funnel freighter with her derricks dark and still,
And a tall barque loading at the lumber mill.

WHAT did it matter, in the last part of the eighteenth century, whether you were the captain of a bulky East India merchantman waiting in the Downs for a favorable wind to blow you into port, or the captain of a small sloop not over 100 tons burden, sailing from a New England seaport, as long as your hold was laden with a precious cargo of tea, spices, delicate china, fragile mirrors, chandeliers, and other luxuries to be obtained only in far-away ports?

The Captain's ventures were the real treasures of the journey, whether he had selected chinaware in sets of blue and white, or the thinner, more delicate pieces painted with gold edges, or with a crest, or with initials, the design of which the Captain had treasured carefully on the long journey over.

Wall paper, too, hand painted, was in demand, to lend an air of luxury to the home of a wealthy merchant or sea captain. The sets of dainty china which were packed in boxes and used as a flooring for the more perishable tea, were no other than our prized pieces of so-called Lowestoft, bought in Canton but made in the imperial factory at Cheng-te-chen.

This china, undecorated, was carried on the backs of coolies across mountains, floated down rivers and across lakes to Canton, a journey of nearly 450 miles. In Canton it was painted by enamelers who decorated the pieces according to the designs given them by the sea captains, the Americans usually showing preference for the "spread eagle" ships flying the American flag, or often simply the initials or coat of arms of some family.

A Captain's Letter to Owner

In November, 1786, Captain West of the Grand Turk wrote from Canton to E. H. Derby of Salem, the owner of the vessel:

"We are now taking a Cargo for America on your account containing the following articles: China Ware—Table Setts, Tea and Coffee ditto and Cups and Saucers, the whole amounting to about 2000 dollars (sufficient to floor the ship). Thirty or 40 piculs of Cassia Cinnamon 300 large Chests Bohea Tea amounting to 15000 dollars; Hyson and Congo Teas to Compleat the Cargo, the whole of which will amount to 25000 dollars at Canton which place we hope to leave by 20th December."

"We shall stop at the Cape of Good Hope to take as many hides as will fill the Ship and Compleat our Cargo, from there make our best way home. The Duties Charges at present which every Ship has to pay make it very expensive being here, a Vessell of 30 tons pays the same as a Ship of 1000 tons. The person who freighted the Grand Turk will pay 10000 dollars for Charges Duties & presents to Hoppo. We hope to be in America in May."

The Grand Turk was the first New England ship to go to Canton and in the Peabody Museum in Salem there is a large bowl which was brought back by Captain West on this very voyage. On the side and in the center of the bowl are representations of the ship with the inscription "Grand Turk at Canton 1787." This bowl was presented to Captain West by Pinqua, the Chinese merchant who handled the affairs of the Grand Turk in Canton just before they left for the long voyage home.

A Sea Captain's Descendant

In the home of Edward Carrington of Providence can be seen some lovely pieces of this so-called Lowestoft which was brought home from China by one of Mr. Carrington's ancestors who was in the employ of the East India Company. The entire house is a veritable treasure house of beautiful things brought home from many voyages. Here also is the set of Lowestoft formerly owned by Thackeray whose grandfather was a sea captain on the China trade.

The decorative wall paper is very similar to one in the new wing of the Boston art museum, which was brought home in the Canton Packet in 1805 by Thomas Handasyd Perkins.

Like the china, wall paper was decorated to order. A letter written to Samuel Cabot from Canton in 1830 says: "Please say to Eliza that her paper is preparing and that I will send her a collection of baskets by the first conveyance that presents, as well as the small tea service that I have had made for my little friend Lizzie."

In the American Wing of the Metropolitan Museum there is a painted English wall paper of 1738, a good description of which is found in a letter written by Thomas Hancock to John Rowe in London at the time when Hancock was building his stone mansion in Boston:

"More Birds," and "Some Landskip"

"Sir, Inclosed you have the Dimensions of a Room for a Shaded Hanging to be done after the Same Pattorn I have sent per Capt Tanner who will deliver it to you. It's for my own House & Intreat the favour of you to Get It Done for me, to Come Early in the Spring, or as soon as the nature of the Thing will admitt. . . .

"Therefore desire you by all means to Get mine Well Done & as cheap as Possible, & if they can make it more Beautifull by adding more Birds flying here & there, with some Landskip at the Bottom should like it well. . . .

"About 3 or 4 Years ago my friend Francis Wilks, Esqr. had a hanging Done in the Same manner but much handsomeer. . . . In the other parts of these Hangings are Great Variety of Different Sorts of Birds, Peacocks, Macoys, Squirril, Monkys, Fruit & Flowers etc. . . .

"So I beg your particular Care in procuring this for me, & that the pattorns may be Take Care off & Return'd with my Goods."

Many of these ships stopped at the Ile de France where French porcelains, mirrors, and chandeliers similar to Mr. Carrengton's were purchased for New England homes.

His Chippendale chairs, tables of Chinese Chippendale design, elaborate vases, choice bits of ivory and bronzes, are all characteristic of the treasures brought home to furnish an appropriate background for these adventurous sea captains or wealthy merchants. Their cargoes of china, silks, cotton goods, mirrors, and even lacquered ware, included many of our most treasured heirlooms..

Coastwise—cross-seas—round the world and back again,
Whither the flaw shall fall us or the Trades drive down:
Plain-sail—storm-sail—lay your board and tack again—
And all to bring a cargo up to London Town!

By Courtesy the Boston Antique Shop

This corn popper, nearly three feet long, is the first one of its kind ever seen by the dealer in whose shop we saw it. In use, the sharp end is pressed against the back of the fireplace and the device slowly revolved as the corn within heats

After the Silhouette

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

Paris

THERE has come up for sale a remarkable collection of "physionotraces"—little portraits engraved after an exactly drawn profile and in some cases colored by hand. Lucien Bonaparte, Mozart, Voltaire, Lafayette, Gouverneur Morris and the Count de Vergennes (who signed the treaty of 1778 recognizing the independence of the United States) allowed themselves to be pictured by this process.

Gilles Louis Chrétien, born at Versailles in 1754 and later "Musician to the King" (Louis XVI), was a man of many parts; he was cellist and engraver, inventor and successful business man. He created the word "physionotrace" from "physionomie," meaning face, and "tracer," meaning to trace, and he invented a box-like apparatus, five feet by four, for making one of them. The physionotrace appeared in France between the vogue of the silhouette, toward the close of the eighteenth century, and the coming of the daguerreotype and photography.

M. Chrétien had as first assistant Edmé Quenedey, among whose papers was found a sketch of the Chrétien structure. With the crossbar and sight properly adjusted, it was possible to trace a life-size profile of the sitter within a few minutes. This was then reduced to a small size by means of a simple reducing lens, and the details were filled in by an expert miniaturist.

M. Chrétien then took this picture and made from it an engraving on steel or copper. The dozen or so pictures struck off could be given the customer either printed in black, blue or carmine, or painted by hand in water colors. The earliest prints had a white background and the later ones a dark background.

M. Quenedey later set up shop for himself. His collection has been broken up by his descendants into three parts: one has been acquired by the National Library of France, a second has been retained in the family, and a third was purchased by M. George Mas for general sale. M. Mas is well known to collectors and is an expert on engravings, specializing in this branch of art in his store on the Rue Lafayette. It was from this place that a representative of The Christian Science Monitor was given these facts.

Examination of a book full of these portraits shows M. Chrétien to have been a singularly talented engraver, and the miniaturist employed by him to have had rare technique. The portraits are delicate and yet remarkably full of expression, and, of course, the profile in each instance absolutely accurate. The physionotrace was very popular in France for some time; for example, at the Salon of 1793 (the apparatus dates from about 1786) not less than 100 portraits were exhibited.

Portraits of people of the Revolutionary period, of the Consulate, Empire and Restoration figure in M. Chrétien's gallery. He fled abroad at the time of the Revolution and worked for a time in Ghent, Brussels and Hamburg, returning later to Paris.

Choosing the Right Wall Paper

IT IS wise to go carefully when putting wall paper with designs and patterns on our walls, and the only way to be confident is to understand what wall paper design does to a wall.

It doesn't seem reasonable that one can actually make a cramped room seem spacious with the proper design, but one can. Woe unto us if we make a mistake in such a little room, however! One must select an open pattern with much background showing in unbroken patches.

A delicate vine trailing sparingly over space gives the effect of standing on a porch behind that slender, lacy growth, with far horizons in prospect. You can see why it would extend the walls of the room with its airiness. The same trick of perspective is taken advantage of in the scenic papers, which also bring spaciousness into a small room.

By observing somewhat opposite rules we can make the bare, high-ceilinged room seem lower and pleasanter. A simple line of molding tacked around the room for a chair rail, with plain paper used below it and patterned paper above, will cut down that objectionable height. For the pattern of the paper use a gently curving or meandering design which has a horizontal movement. Curving lines are always cheering, and surely, if the eye is kept busy traveling around the room, it may not be so conscious of the height.

If the big room is cheery enough, a geometric pattern can be used for a background paper, some of the clever diamond-shaped patterns being excellent to pull the walls of a room together.

One must always know whether the wall paper is to serve as a background for home activities, or to be decorative in purpose. Dark front halls, breakfast rooms, sunrooms, even bathrooms, ask for striking, decorative papers, such as Chinese patterns, silhouette papers, graceful florals and marines. The dining room also is a place where we may unleash our desires to decorate, as geniality is the note to be stressed.

We have been rather deluged with advice as to colors to choose for walls, and are quite aware that sunny colors belong in dark rooms. But do we know that colors affect the apparent size of the rooms also? To make a room seem larger, we choose light backgrounds, and soft tints of the cool colors. Avoid even bright accent notes in the too-small room, and keep to the pale egg-shell blues and dusty greens and washed orchids. Choose opposite colors for the big awkward room—warm rose and putty and yellow and copper, with bright notes of burnt orange and lacquer red. The ceilings of disturbing height are the exceptions to the general rule of very light paper overhead. Slightly darker paper on such ceilings seems to lower them, as gray clouds lower a sky.

If the design of the paper you have selected is just right, but lacking in color, it is cheering to know that a water color tint can be thrown over it to give the desired glow. Any good paper may be given a permanent waterproof glaze by applying the proper varnish to it. Very good paper should be hung with cloth to back it. It was just this thrifty custom which has preserved many of the fine antique papers of another day for us. Many of our modern productions are well worthy of such care. The cloth acts as a protection against cracking, also.

Decorative Lettering

THE possibilities of fine lettering as a means for interior decoration is not quite so wholly original and new as it might appear but, like so many of our so-called new decorative arts, has its origin in work done many years ago. In fact, decorating the walls of a house by means of letters is only one more adaptation, but a very happy one, from the arts of our ancestors.

It was adopted by a former Lord Chesterfield in the house in London now occupied by Princess Mary, taking the form of Latin inscriptions which remain to this day. This seems rather a pendantic method of internal decoration. Yet in one old house where this form was adopted the word "equanimitas," written in gold and blue gothic lettering at the foot of the staircase, with its exhortation to keep an even mind, created a delightful impression, and caused the memory and beauty of it to remain in thought for many days. This, of course, should be the primary object of decorative lettering.

Another inscription in old English spelling and lettering, decorating the overmantel of a wide-open fireplace in a small flat, struck a delightful note of welcome by the familiar "A Dieu foi, aux amis foyer." A different form for this kind of decoration is the lettering on the lintels of doors. This was adopted in the old days in the little suites of rooms provided for the pensioner officers at old Greenwich Hospital, London. Now a naval college, the inscriptions still, however, remain, bearing the names of many famous British naval heroes.

Robert Louis Stevenson had the idea of decorating the walls of his house in Samoa with gold lettering. In fact the possibilities of decorative lettering have been much thought about. This art as a medium for interior decoration opens up a large field as a career for women today. The Institute of British Decorators is doing much to encourage this work and to raise the standard of the decorator, and a lectureship of decoration has been founded at the London University for this purpose.

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EDUCATIONAL

Companioning With Hiawatha Throughout an English Spring

By DOROTHY THODY

WIDE mouths and delighted gasps concluded the first reading from Longfellow's "Hiawatha." It was a glorious May morning and about the open windows bees murmured, while from the copses not half a mile away the cuckoo called faintly. Great boughs of hawthorn were massed in a corner of the schoolroom, brought in by one of the children who lived beyond the little town. Sunshine, sweet scents and the sound of birds made a fitting background for the first presentation of the great epic of the out-of-doors.

The teacher had prepared her reading with care, memorizing whole passages so that the long swaying rhythm never faltered. The sound of the wind, that light May breeze of England, lengthened and deepened into the sough of pine forests, into the steady rise and fall of the voice of illimitable beech woods. Lovely lines hung in the air as if loth to sink into silence.

Downward through the evening twilight
In the days that are forgotten,
In the unremembered ages,
From the full moon fell Nokomis,
Fell the beautiful Nokomis. . . .

And the daughter of Nokomis
Grew up like the prairie lilies,
Grew a tall and slender maiden,
With the beauty of the moonlight,
With the beauty of the starlight.

It was after the second or third reading, when little Hiawatha swung happily in his linden cradle (a real "rock-a-bye baby on the tree-top"), and a score of soft voices lullabyed him in the song of the grandmother,

Ewa-yea! my little owlet!
Who is this that lights the wigwam?
With his great eyes lights the wigwam?
Ewa-yea! my little owlet!

that the project was first suggested—tentatively—growing like a swift river that sweeps away alike, difficulties, lethargies and obstructions.

"Let us," urged a little girl, "let us make a play of this tomorrow. Let me be Nokomis."

"I'll bring a doll for the baby," said another.

"I'll make a cradle of osiers," volunteered a boy. "We can't have lindens."

"Can't we?" put in the class teacher. "What about those limes that are being cut in the Circus Road?"

And from that small beginning sprang the "great events" of the remainder of the term. Almost more quickly than the teacher could believe, the Hiawatha lessons betook themselves from the classroom into the playground—a sad and barren region of asphalt and gravel, alas, and walled about; but for an hour now and then it was transformed as if by the wand of a Prospero into a darksome forest where squirrels chattered and deer went warily, where Ojibway and Dacotah kept watch for their tribes, where ax stroke and the wild music of the dance rose at intervals, where maize sprang up in sunny clearings and the great river chanted on its way to the open sea—where, under all the manifold sounds of an Indian day, the laughter of the Falls of Minnehaha sounded sweetly and unceasingly.

Unexpected Humor

There were delicious side lines of unexpected humor, too. The attendant at the school swimming baths found himself faced one day by an earnest Kwasind, bathing-knickered and sharp-elbowed, who announced in no uncertain lines his intention of clearing the water of "every root and sandbar," and vowed himself (and the startled attendant, too,) no rest until he had,

Dragged the dead trees from its channel,
Made its passage safe and certain.

Over the surrounding wall of the playground came at times the curious heads of neighbors and parents. "We are surprised," a warrior would declare, laying hand upon his bow and quiver, and peering into the dim recesses of the greenwood, where a stranger face (Mrs. Jennings who paid him sixpence of a Saturday for running on sundry errands!) appeared between the glooms and sunlight.

"Thy totem," hissed a small boy into the surprised face of his father, lifted as it was above the level of the wall, to "see what the children are up to."

And surely there was enough of interest here to enthrall every parent with a moment to spare. Wigwams of sacking, sufficiently large to hold three or four children, had been made by some of the boys. Little fires of sticks, laboriously lighted with flints (Hiawatha knew not of matches), smoldered here and there. Strange picture writing decorated the walls. Totem poles (a trifle wabbly until an enthusiastic elder brother made wooden bases to hold them), bedded among mosses and boulders (there were frequent declarations of war with the makers of the school rockery, until they, too, were swept into the tribe of the Dacotahs) spoke of history to the passer-by. Boys were brave in feathers and paint, girls in gaudy blankets (sacks, for the most part strikingly painted. Tomtoms and whistles, rattles and drums, arrows and long bows, grass mats (woven out of dyed raffia) occupied the hand-work class in and out of school.

Every morning saw laden youngsters staggering in beneath a load of self-imposed work, either for themselves or for the group. Clay pots were fashioned, baked odorously beneath wood-ash and stained. The neighboring chemist was stampeded for raw dyes, and after a visit of curiosity sent over a treasure box of odds and ends of roots, barks, fibers and leaves. Mothers turned out feathers and beads, sacrificed ancient bits of cloth, sewed and pinned and patterned—and scrubbed uncomplainingly at the small painted faces of their offspring at the day's end. Fathers bent mighty bows and turned their superior skill to the lacing of hammocks and the fashioning of flints. "Sonny couldn't carry it all," explained a gasfitter, calling on his way to work to leave a fringed tunic, a feathered headdress and a lunch packet. Big brothers made advanced calculations over the kitchen table, and gave up their half holiday to steady the crossbars on which the wigwams were hung. Big sisters vied with each other over startling apparitions who were proudly packed into the school tram on "Hiawatha mornings."

Every reading took place out of doors, under the somewhat inadequate shelter of the wigwams in rain, teacher and children crouched on mats, decked as became braves and the squaws of braves. Here, humbly on hands or knees, or stretched on her stomach, the class teacher read and corrected exercises, passed apparatus and repaired deficiencies (it being an appreciable time before it dawned upon some of the company that back views also counted for something!). Children, armed with books where memory failed, turned loose to "prepare a scene," would group themselves, set and stage manage a simple dramatization of any extract required.

Geography, Too

Never had the geography master found such eager classes—river and mountain, rainfall and temperature, each and all had to be known and allowed for, in order to reach the Indian village where,

Dark behind it rose the forest,
Rose the black and gloomy pine trees,
Rose the firs with cones upon them.
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big Sea Water.

Questions on flora and fauna, woodcraft and forest lore had never come so thick and fast. Specimens were seized upon, pictures pored over, the school museum ransacked for models and inspiration. The science room was inches deep in dye (and smelt horribly!) and boasted highly stained small people experimenting in every corner. Gay window boxes were ruthlessly removed to make place for dispirited-looking maize. Never was grass more tenderly watched over and its shortcomings so persistently overlooked. Those meager blades became acres of waving gold for a score of eyes, where Mondamin himself, gentle and bright, passed, a gracious presence, at the westering of the sun.

Often and often adventurous Hiawatha called upon the arrow maker, where some little Minnehaha left her weaving to regale father and guest with tough little cakes of maize and honey, baked stickily on a hot stone. To be sure, the honey came from the class teacher's hives, but it tasted as good as if some fearless brave had taken it in triumph from the wild bees' nest. (The maize was usually picked out of some uncomplaining mother's chicken-corn!)

Patient lessons in marksmanship went forward with bow and arrow, and when the class grew tired a clamoring group would set Iagoo in the midst and demand a story. (Dear little Iagoo, nodding over his book in the breathless noons that the hour of the story should not find him wanting!) Often Hiawatha leaned on his long bow, and Nokomis squatted at the bed's head, watching over sleeping Minnehaha while the night sounds of the forest whispered about them. Often Chibiabos, that sweet singer, lifted his little boy's voice; and Kwasind waded the shallows and swam the river deeps. Often came that gentle meeting on the lake shore, and often—the tasks completed and the service done—a breathless little crowd looked westward to where the eagle feather lay black and sharp upon the sunset. It was only through the door and into the hall, that westward, but the air was heavy with the sound of forest and wave, and stirred with the heron's cry, as the watchers shaded their eyes to where Hiawatha

Turned and waved his hand at parting;
On the clear and luminous water
Launched his birch canoe for sailing,
From the pebbles of the margin
Shoved it forth into the water;
Whispered to it, "Westwards, Westwards!"
And with speed it darted forward.
And the evening sun descending
Set the clouds on fire with redness,
Turned the broad sky, like a prairie;
Left upon the level water
One long track and trail of splendor,
Down whose stream, as down a river,
Westward, westward Hiawatha
Sailed into the fiery sunset,
Sailed into the purple vapours,
Sailed into the dusk of evening.

Ten Years of Interracial Work

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR
Atlanta, Ga.

IT IS just 10 years since the interracial council movement in the United States began. It is fitting that in the task of trying to bridge the gulf of misunderstanding between white and black, one of the leading figures should be a white man whose father was a slaveholder, for not only is the question one which concerns the South in particular, but the legacy of feeling of 65 years ago would make it far more difficult for any other American to get a sympathetic hearing.

The secretary of the Commission on Interracial Co-operation is the former wartime Y. M. C. A. secretary, Dr. Will W. Alexander. He is not a man who likes to talk of what he has been so largely instrumental in bringing about, and it was of the future outlook that I found him chiefly willing to talk.

"It is in the realm of art, music, literature and the drama in which the white man realizes the Negro has definitely arrived," Dr. Alexander told me. "One of the chief figures to bring this about has been Roland Hayes. It was with temerity that we helped arrange his first recital in Atlanta. After getting the good will of the leading musical people, we decided to respect the feeling regarding the segregation of the races in the theater, but to make the division perpendicularly instead of horizontally. So in the stalls and boxes on one side of the theater were white folk and on the other were the black. Most of the former had never seen well behaved and gentlemanly Negroes and beautifully gowned and graceful Negro ladies, and at first they were astonished. But under the singer's influence they found they were a united gathering, and the atmosphere became almost religious. The relations between the races in the city has been better ever since.

In Literature and Natural Science

"Countee Cullen is doing something similar in the realm of literature to show that the Negro has arrived, and in the scientific world men like Dr E. E. Just, of Howard University, Washington, D. C., is recognized for his biological work by scientists all over the world, without any question of his color arising. Similar recognition is being received in the realm of the social sciences by a man like Dr. Charles J. Johnson of Fisk University, who has been appointed a member of the Liberian Commission. It is in these latter two spheres that I believe the Negro has yet particularly to make his mark."

Dr. Alexander pointed out that recognition in the field of culture, of the professions and of the higher ranks of business was coming more easily than at the other end of the social scale, where in the South especially there is an inherited antagonism between white and colored workers.

"It is too easily forgotten," he said, "that only 30 per cent of the white population in the South before the Civil War owned slaves. The remainder of the white people were always in competition with slave labor, and the spirit of suspicion that this engendered has been perpetuated. The danger today is that the Negro worker may be used to depress the condition of the poorer white worker, with all the terrible results that this entails. I believe the solution lies in the recognition of the fact that they must stand together, and that a justifiable class consciousness must take the place of race consciousness.

"It is not easy to change the attitude of the older generation of poorer white workers, but through the work in the schools in which the interracial movement is taking its part, a much better understanding of Negro history and of his present condition, is being brought about. I think too that there is a most encouraging willingness on the part of white college students to study social science as it affects the Negro, and that this will in the future have a great effect.

What the Negro Asks

"The Negro does not wish to intrude upon the social life of the white man, but he does ask for justice, equal opportunity and humanity. Through the councils which have been carrying on their work during the past decade, an opportunity has been given for leaders among the white people and among the colored to meet together to discuss problems and difficulties. They are thus getting to know and to trust one another in a way which was not possible 10 years ago.

"Eight hundred councils were formed just after the war, I was told by R. B. Eleazer, the educational director of the movement. Some of these were of a somewhat temporary nature, just to deal with matters arising at the moment, but in other cases the joint meetings have been permanent. Each group is autonomous, and deals with its own local conditions. The Interracial Commission is mainly educational in its purpose. It supplies data when asked for them, and makes facts of all sorts available. I think that now after the useful 'fact-finding' conferences which have been held regarding Negroes, we want some fact-finding conferences to discover why the white man acts as he does regarding the colored people.

"We work through churches, Sunday and day schools and through the press, and, though there is nothing very dramatic to point to, the very definite improvement in the relations between the races which has taken place all over the country since the war is what we are, temporarily I hope, in existence to promote. And in so far as we may have helped to promote them, then the existence of our work has been justified."

H. W. P.

Make a Game Out of It

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR
Holland, Mich.

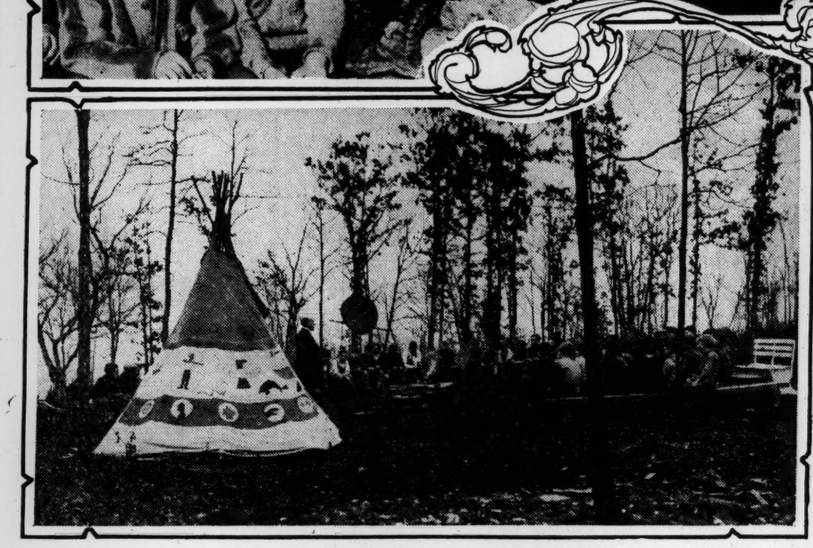
If the teaching of phonics seems to drag and be rather ineffectual in its results, this little scheme might prove interesting to try.

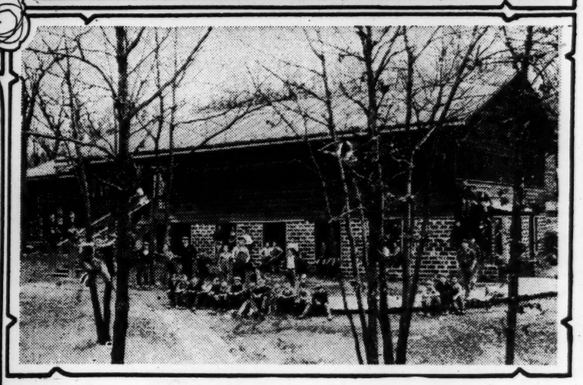
Place about the room—in the chalk rail perhaps—pictures of horses, cows, birds, flowers or anything of especial interest to the child thought. Then let one or several of the children blind the eyes and one open-eyed child say, "I see something that begins with the letter 'P.'" But have her make the sound of the letter instead of giving its name. The little eyes are opened and looking about the room, the child guesses the thing which you have in mind.

Then perhaps to give all a chance to guess each one, each child could write the name of each thing which he guessed.

One little girl who did not seem to make any headway at all with phonics taught in the formal way, is learning her sounds quite rapidly now by this play method.

M. D.





Upper Left—Charles B. Hahn, Director of Boy's Hotel, Kansas City, Mo., Out in the Woods With Boys of the All.Year Camp. Upper Right—Story Hour at Camp Bohoca. Lower Left—The Boys in Indian Council. Lower Right—Main Building of Camp Bohoca.

Camp, Home and School, All in One

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR
Kansas City, Mo.

CAMP BOHOCA, situated amid wild, forested hills 18 miles south of Kansas City, Mo., is an all-the-year camp for homeless boys of junior age. For the most part the boys live an out-of-door life, although through the school year they spend the usual school hours at their books. The school, held in one of the camp buildings, is a recognized part of the Kansas City School system. It is taught by teachers regularly employed by the Board of Education and its pupils receive the same credit as though they were in attendance at any public school in the city. About 75 boys are quartered in this camp throughout the year.

Overflow from Hotel

Camp Bohoca came into being some years ago as an emergency outlet for younger boys gathered in by the Boy's Hotel, one of the outstanding philanthropic institutions of Kansas City. For more than 20 years this hotel has provided a home, education and employment for boys from broken families who are in many instances wards of the Juvenile Court.

The number of boys sheltered at the hotel finally became so large that it was necessary to divide the group. The younger ones—those of insufficient years to be regularly employed in the city—were transferred to a recreation camp operated summers in connection with the Boy's Hotel work. The fortunate discovery of natural gas on the camp property opened the way to winter occupancy of buildings already standing and of others erected since that time. The problem of school facilities was solved through the co-operation of the Board of Education.

The location of this camp is ideal for the particular purpose it serves. It lies in a heavy belt of timber a mile or two from the main road. The visitor must pilot his car down sharp hills and ford a creek before he comes to a point where further progress is barred by an almost perpendicular bluff. Here he leaves his car and climbs a wooden stairway to the cluster of cabins and larger building nestling among the trees above.

Although a camp atmosphere is everywhere, accommodations are entirely adequate for the boys' welfare. The food is wholesome, creature comforts are sufficient, there are tasks—both mental and physical—for everyone. The boys are free to roam the extensive forest tract without restraint other than a rule as to venturing beyond the club property without permission.

All Kinds of Nature Study

Every effort is made to interest those who live here in all forms of nature study. More than 30 varieties of trees have been discovered on these 100 acres of primitive woodland. Probably 100 different species of birds nest here. All sorts of small animal life abounds, while wild flowers in spots are numerous. A strip of bottomland, free of timber, permits of athletic games and other sports.

Among the buildings is a well equipped library, with a huge fireplace that is a favorite spot on winter evenings. Another building is set apart for nature study. There is a dormitory, dining hall, schoolroom and a number of small cottages bearing such curious names as "Freckles," "Barefoot," "Face of Tan." These house selected groups of boys.

The camp is in charge of experienced adult workers. A camp-mother is there to perform the little services that only a woman's hands and thought can accomplish. Judge E. E. Porterfield of the Juvenile Court has a cottage on the grounds. Many of the children are under his jurisdiction. He comes to know them personally in this way as he could not do otherwise.

The social and religious life of the boys is given careful attention. There are services on Sunday morning, camp fires and story circles under the trees in the dusky twilight. And best of all there is "Heine"—otherwise Charles B. Hahn—the director of the Boy's Hotel work, whom every boy loves as though he were his own big brother and to whom he usually confides his innermost secrets.

Mr. Hahn is recognized as one of the most experienced of workers with juveniles. He has given his entire life to the study of boys. For 20 years he has been superintendent of the Boy's Hotel and has literally started hundreds upon hundreds of wayward and unfortunate boys on the road to successful, Christian manhood. He knows the way to a boy's heart as do few others.

When "Heine" is at the camp every boy's face shows it, for in the case of many of these boys Mr. Hahn takes the place either of father or mother or both. Every one of his small charges has some confidence reserved for his ear alone. "Heine" is a term of affection, and Mr. Hahn delights to have the boys use it for he knows that when they do so their hearts are beating in unison with his.

When boys are 14 years of age they are graduated from Camp Bohoca and taken into Kansas City. Here they are given a home and helped to some congenial and suitable employment. They pursue the regular high school studies in a night school at the hotel and receive the regular Board of Education diploma on graduation. By this time they have become self supporting and able to make their own way.

'Who' and 'Whom'

By ANNE HITCHCOCK

WHILE cultivated speech may be acquired largely by association—caught "by the ear," as we say—yet there are certain forms in the correct use of which the ear is by no means a safe or sure guide. Even those who have always been accustomed to hearing correct English spoken at home and in their social relationships will confess to being uncertain at times as to the use of "who" and "whom"—particularly in such expressions as: "He appointed the person who he thought was most trustworthy," and "He appointed the person whom he thought he could trust." Just what is the difference between these two forms of statement, and why is "who" the correct word in the first and "whom" in the second?

To clarify the point, it is helpful to take out, for the moment, from each of the sentences above the words "he thought"; then we have, "He appointed the person who was most trustworthy," and "He appointed the person whom he could trust." With most of us, there would then be no indecision as to which form to use. This "he thought"— or a similar "he said" or "he considered"—may be regarded as a parenthetical expression, and it may be temporarily "lifted out" for the purpose of determining whether "who" or "whom" should be used.

After this experiment has been made a few times, the thought process necessary to determine the correct usage will take place instantaneously; and the satisfaction of knowing that we are right will be ours. Study the following sentences; they are all of the type referred to above, containing, as will be seen, the parenthetical "I think," "he knows," or similar expressions. Try omitting these word groups and see whether the confusion as to "who" and "whom" will not disappear:

He is the man who they believe will be elected.
He is the man whom they believe the people will elect.

I heard Miss Murray, the violinist, who my teacher says has been underrated by the critics.
I heard Miss Murray, the violinist, whom my teacher says the critics have underrated.

She is a person who I think is thoroughly reliable.
She is a person whom I think you may rely upon.

The tallest boy is the one who they thought had been selected.
The tallest boy is the one whom they thought the judges had selected.

The following is a different, though an equally correct, form of expression: "She is the person whom I think to be most capable." Whenever the infinitive is used—that is, the verb prefixed by "to," as the "to be" in the sentence just given—"whom," never "who," is the right word. As further illustrating this point, note the following:

He is a man whom every one believes to be honest.
Name the one whom you consider to have earned the reward.
It was she whom the club members wished to represent them.

One who had had difficulty with his "who's" and "whom's" was helped by having his attention called to the similarity in function between "who" and "he" and between "whom" and "him." He was gratified to find that by testing the sentences in the following way he could usually determine which form to us: He is a boy (who or whom?) I know will be a good pal. I know he will be a good pal. ("Who," then, is the proper form.) He is a boy (who or whom?) I know I shall like. I know I shall like him. ("Whom" is evidently needed here.) He is a boy (who or whom?) I know to be a good pal. I know him to be a good pal. (Here, again, "whom" is correct.)

Architects to Exhibit in Schools of America

Plans to increase public knowledge of architecture by means of architectural exhibits in the schools of the Nation are announced by the American Institute of Architects. Through its 70 chapters, the institute aims in this way to foster "an appreciation of architecture and to build up an informed public consciousness in art which should be helpful in the development of our towns and cities."

The idea, according to Prof. William Emerson, chairman of the institute committee on education, originated with the Philadelphia chapter, where specially selected photographs and pictures, supplemented by rendered elevations and plans and colored drawings prepared in the offices of architects, were embodied in an architectural exhibition.

This exhibition is making the rounds of the high schools and the vocational schools, in each of which it is being displayed for about two weeks, interpretative lectures being delivered to the students by leading architects in co-operation with officials of the board of education.

"The significance of these school exhibitions," it was explained, "is twofold. First, youth is familiarized with the development of an idea in an architect's office; the architectural process is pictured over a wide range, from a modest home to a monumental structure. Second, youth gains a wider appreciation of good architecture by visualizing examples of completed structures of all types, from the colonial to the most modern conception."

In nationalizing the plan, the institute authorities hope to establish a continuing scheme of visual instruction in architecture which shall ultimately become a part of the rapidly developing program of adult education, now attracting the support of the Carnegie Corporation and other philanthropic bodies.

Architects, because of their all-around training in the arts, and their responsibility of carrying down the art traditions of the past, are believed to be the appropriate group to direct community education in this sphere.

The American Federation of Arts, Prof. William Emerson, who is the head of the department of architecture in Massachusetts Institute of Technology, pointed out, is the most effective agent in this country in promoting an interest in the fine arts through traveling exhibits.

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MANY persons say "Did you hear from him today?" They should say "Have you heard from him today?" Some persons spell calendar "calender" or "calander." Still others say, "between you and I" instead of "between you and me." It is astonishing how often "who" is used for "whom," and how frequently the simplest words are mispronounced. Few persons know whether to spell certain words with one or two "c's" or "m's" or with "ie" or "ei," and when to use commas in order to make their meaning absolutely clear. Most persons use only common words—colorless, flat, ordinary. Their speech and their letters are lifeless, monotonous, humdrum. Every time they talk or write they show themselves lacking in the essential points of English.

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THE HOME FORUM

Speaking of Typewriters

THERE is nothing about which I can so easily deceive myself as the need of my typewriter for a new ribbon. Ordinarily the machine is an amiable little trinket, with no bad habits to speak of, unless you hold against it a peculiarity such as making a curious skeleton effect instead of the capital "M" if I do not press the shift key firmly enough.

Also in the usual run of things I am not a coward. I do not consciously shirk the difficult task, nor seek to shift my responsibilities to the shoulders of others. But when it comes to the point that I know there is nothing for it but the typewriter ribbon must be changed, I become any and all of these things, and am without excuse, a coward, a shirker and a deliberate shifter of responsibility.

It begins like this. I am nicely settled for a long morning's work when I suddenly face the fact that my typing is vague. I know what is the trouble, but I try to pretend to myself that I am not striking the keys sharply enough. So I strike with a vim worthy of an anvil chorus. Still the letters are dreamy, uneven in color, mere wisps of their former rugged selves. I am not always able to regulate the strength of the pressure and while some of the letters appear bold and heavy, others remain thin and unhappy, owing partly to the fact that by this time I have worn the ribbon through in places, and there are periodical perforations through which the ghostly letters slip. I notice that at these times what the letters lack in color they make up in depth of expression, and the carbons made under this stress are remarkably clear and fine cut.

It is either the consciousness of my guilty neglect or the vague unrest caused by the knowledge that I must soon face that unwelcome task, that makes me uneasy. I fidget a bit and find thought is not flowing along smoothly, phrases do not complete themselves in smooth, graceful scallops as I love to have them, and sentences have an irritating way of coming to an end long before I have said what I intended. Surely my work is suffering, and for such a trivial affair as a typewriter ribbon, too. Unless someone comes along soon I shall certainly be forced to go to work and change that ribbon myself. Not that anyone ever does come along, nor that anyone has ever changed my typewriter ribbon for me, but I always like to think of it as a pleasant possibility.

I wonder why no one has ever written feelingly about a typewriter as many have about the pen. Surely it is as important as the pen. And yet, while both art and letters pay tribute to the pen, no one seems to have appreciated the typewriter enough to give it the glory which it has earned. How charming are the little vignettes when the pen is pictured, dashingly erect as if it had just accomplished a most important task, or when it lies gracefully beside a bottle of ink and a flower, or an open book, as if it had just finished inditing the most beautiful thoughts of poetry and romance. The Chinese include the pen among the symbols of the five elegant accomplishments. And yet, when have you ever seen depicted in art, barring of course the advertisement section of a current magazine, a glistening new or romantically shabby typewriter?

And in letters we have numerous references to the pen. The Bible mentions it, and as far back as the seventh century the pen is mentioned in profane history.

"The pen is mightier than the sword," says one, giving it a high rank as a weapon of might and of power. And then, the poet—"Of all sad words of tongue or pen," here classing the pen with that other mighty weapon, the tongue, in a way most flattering to the pen. Or perhaps the epistolary words, "I take pen in hand." How intimate a part of the romance and tradition of a people! From the days of the stylus or the calamus it is an important item in the equipment of every person of parts, and has been pictured and sung as being worthy of such record, while the typewriter with its smudgy ribbon, is doing twice the work in half the time and gets no praise at all.

* * *

A short half hour has elapsed. After much shifting of shiftkeys, and the clicking of innumerable little gadgets, and the turning of screws which did not need to be turned, and only made trouble when they were turned, the ribbon is now carefully rewound on the little black spool to the left, "according to the method shown on figure 8," says the book on the subject. I suppose an expert could do it in less time than that, but I have not included the time spent in going off in a corner to think it out before each new process, and after all that is a very important part of the work.

Now I must admit that I have found scant pleasure in fitting my faithful little machine to better carry out its task. And yet the little thing has been my friend, my helper, and my daily companion for many a year. Its space bar has responded to my touch thousands of times. And yet though I have a fondness for it I do not feel the devotion to it that the old craftsmen felt for their pens. I know an artist of the old sort who loves and cherishes his pens as if they were his friends. There is a slender one for this, and a fat one for that, a coarse one for this, and a fine one for that, a stiff one for this, and a pliable one for that. That is the way it used to be. Men got close to their tools. The tools calloused the hands that used them and the hands in turn wore grooves in the tools. Men often made their own tools, made them to fit their hands or made them to fit the work they were to do, and there was an intimacy between them.

Nowadays our tools are made by machines, and they are themselves merely machines, and our attitude toward them is purely impersonal. We use them to accomplish a purpose, and when that purpose is accomplished they are laid aside. The many patient hours that a man was obliged in the old days to give to his work were bound to give him a love for his work and a love for his tools. Sometimes I look at a beautiful piece of hand-done work into which has gone the labor of many years, and I feel a bit of longing for those old days when a curve was a thing of beauty because a hand had guided its course and not a thundering machine. Or I stop at a phrase turned with a handmade skill because the writer took long hours alone with his craft. It is a beautiful heritage and one which we should treasure. But again I look at the machine-done curves or, perhaps, at the graceful angles of a machine-made article, for it is in the angles of art that the machine is at its best, and I think that there is a freeness and a breadth and swing that were missing in the other, and perhaps after all what we in this age are getting out of experience is not shabby beside the harvest of the ages.

It is strange to note that the ages which had very little machinery to speed the process of work, and comparatively few of the aids to comfortable living, should be the ages of leisure, the ages when men had time to carve careful curves, and to turn a beautiful and subtle phrase, while the age when with lightning speed, every need of men and women is machine-met and where thoughts find form in things almost as soon as they are conceived, should be the age when men have no time for handmade curves, or careful phrases, and when sharp angles, and brilliant phrases best suit the expression.

It may be that this is so because in the hand-work ages, men made what they made not only for themselves but for the generations which were to follow them, while in this age of quick motion a thing is made and used up, and we must have another in no time at all. This may be the reason why people do not take time to fit the tool to the hand, because so soon one must change to another.

That reminds me that perhaps I may hope that some day the typewriter will not need a ribbon, but will in some clever way have a little pot of ink concealed in its workings, and then I shall be able to save those thoughts which now come when my typewriter is dismantled and my hands too grimy to write. That is, if I still have the thoughts.

Perhaps there are some people in this part of the world who do not rebel at changing a typewriter ribbon, who, at the first sign of weakness in the outline of a letter, firmly grasp the little cage where sits the ribbon, and with an efficient click, off it comes. Then with a skillful fitting of the little groove over the ratchet (I do not know what a ratchet is but it sounds grand to use it), and a flip of the ribbon, it is done, and in less time than it takes to tell.

Perhaps there are such people.

If so, and they should happen to read this, they will think me the greatest of dullards. But of such I have only this to say, in spite of their superior skill, and their deft ways with a ribbon, they cannot possibly be so well acquainted with the inner workings of a typewriter as I am, and I doubt if any of them has ever thought of writing a poem to a typewriter.

E. G.

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The Tale of a Book

Its outer cover was a rectangle of rawhide calfskin and the slots in its cover indicated the loss of brass clasps that had formerly held the aged volume together. Its first few pages had torn corners, slightly thumbed and grayed by the handlings of countless readers. Its title page was a mixture of alternate lines and paragraphs of red and black type; its paper brownish-yellow with extreme age. Queer and decorative illuminated capital letters, reminding one of Old World floral gardens, stood up in fantastic array between the old German type and the type that is familiar today, but which carried none but the Latin word. No English idioms were present in spite of the English letters, instead the "Privilegium Cæsareum" of the Emperor Leopold I greeted the eye. Translated, the title page read, "Salzburg, printed and bound, Melchior Haan, City and County Book Printer and Handler. A(Anno) 1710." The type was remarkably clear, especially in its "Approbatio" by the mandates of the Hapsburg, carried out by his secretary, Frantz Wilderich von Mensshengen; in its "Epistola Dedicatoria" to the "high and well-born Count and Gracious Gentleman, Hanns Jacoben Kissl, Freeman of Kaltenbrunn and Gonowitz."

Its four hundred and fifty odd pages were bound tightly with heavy rope and canvas backing, explaining its splendid condition in spite of its age. And in faded brown ink handwriting comes the first touch of the book's long romance "Ex Libris—Josephi Joannis" and "Scolastica Bratislava." Joannis of Bratislava in the vastness of the Hungarian plain, high on the Danube, probably the leather-bound volume's first owner. His handwriting was fine, angular, somewhat careful and in part interspersed with printed letters, "Laetzel Alumni."

Here was Josephi Joannis. A tall, raw-boned Magyar with velvety brown eyes, high cheek bones in a brown face; a sober industrious Magyar boy filled with a great desire for learning. Strange enough that in his family of peasant farmers, he should be the one to express a desire for education. But something within Josephi called. The twin towns of Buda and Pest, the age-old town of Bratislava, while farther away the famed Vienna and the ancient Nurnberg called to further adventuring.

Josephi left the simple pleasures of his untutored farm home, donned the leathern jerkin with its countless buttons down its front, his clumsy boots which would later be forgotten in his delight at long stockings, ribbanded knees, lace collar and cuffs, and his long powdered hair braided into a queue. A broad-brimmed felt hat on his head completed his farm and traveling costume, and a bag of meat and bread and a stout stick to help him along the rutted roads gave him the final impetus.

And there in Bratislava, with its ill-kept cobbled streets, he paused, wondering-eyed. A tattered shoemaker plied his trade in the street, seated upon a rough wooden bench, mending the heels of the high-born ladies' shoes. Carters, a farmer with a bundle of withes, soldiers in floppy hats, shoulder belts and their rapiers flashing in the sun, townsmen, two black-robed Augustinian barefoot priests, their heads tonsured, their bare feet in rude sandals, three housewives with their close-kept hair closely coiffed in white caps, reminiscent of pictures of Mary, Queen of Scots, a herd of goats with a long-haired boy clad in shiny leather, and schoolboys, rollicking, mischievous, quiet, laughing, serene.

And then he saw the book in the quaint shop window, the window which also held other volumes, chief of which was Sebastian Brant's "Narrenschiff" (Ship of Fools). Brant's volume had no attraction, but this one attracted him so strongly he exchanged part of his precious silver for his first book. Its color and its copperplates greeted him friendlily, though he could read but little. Thus to schooling, lodging, and work at the inn after hours to earn his keep and pay his schooling.

Years later, gray-haired Josephi laughed at the purchase of his first book. His son carried his father's library to Graz, to Ravensburg, to Vienna, and there he sold it. The book stood for years in a Viennese bookshop, gathering dust until 1770. At that time a book collector from Dresden bought it for a small price, tucked it in his saddlebags with dainty Watteau-like slippers for his daughter, and rode off through the reaches of upper Austria, Bohemia, and Saxony.

On Hansmann's shelves the book slept, its romance of knowledge quiet and untold. The granddaughter of the book collector, not of such bookish desire as her grand-parent, sent a hundred volumes to the bookshop; her house needed repairs and painting and overhauling. The hundred worm-eaten, dingily brown volumes sold for a startling sum.

It passed to a theological student who poked fun at its theories; it was read avidly by a philosopher who laughed robustly at its late seventeenth century humor; it was carefully observed by an artist who desired costume information for a tale of the book's youth. And then off to Leipzig in 1870. Fires, wars, changes, and the political pot kept boiling in the world; discoveries, inventions, machines, all came into being while the old book complacently grew browner with age, hidden in an odd corner of a Leipzig bookshop. Its red and black type faded but little. Somehow a realization that its romance was coming kept the book awake now, for it must pass on its knowledge; therefore it must not rest.

Suddenly word came from across the sea; from America, the land which had been in its infancy when the book had been printed. It awoke, shook itself free of dust and mustiness. Bound in many wrappings and postmarked by the German postal service, it helped to fill the canvas mail sack of an Atlantic steamer.

It was happy to fulfill its purpose after two centuries, happy to know that it was to further the knowledge of its quaint old times in a modern America of machinery, speed and progress; a land where it would be the cynosure of all eyes and a book which would attract all seekers after knowledge.

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Moulin en Campine. After a Woodcut by Edward Pellens.

"A MILL in Campine" is this excellent woodcut by Edward Pellens. Campine is a flat country stretching east of Antwerp in Belgium to the Dutch frontier. It was once an arid plain, but irrigation has brought fertile fields, and the windmill is a sign of the power behind the water which feeds these acres. It is a windmill of some size and importance, for besides its great frame there is a gallery running around it. The wings revolve slowly far above the head of any chance Don Quixote.

M. Pellens is a Belgian who lives in Antwerp, but he is a member of the Société de la Gravure sur Bois Originale of Paris and loaned this print for an important exhibition. The technique displayed is exceptionally fine and puts him in the first class of those who have developed this métier on the Continent. Besides the set of the arms and the swirl of the clouds, particularly delicate workmanship was required to produce both beams and their shadows across the face of the round stone tower. This artist is a master craftsman.

March in Wyoming

The hills are huddled brown ostriches, bare
Save for some molting frost-down here and there;
The mountain is a prone bull, velvet-black,
With white drift-markings on its rugged back.
Like wild horses with flying tails and manes,
Winds run free and ecstatic down the plains.
Spring stirs beneath gray tattered quilts of snow
As Winter shuffles off, silvered and slow.

ALTA BOOTH DUNN.

Miss Kellar's Garden

My garden is a humble place—a rustic nook, a hut of green. One friend says it is more like a nest than a garden. Another calls it "the philosopher's garden," because it is so walled in on all sides and so narrow, but at the same time so high that it reaches the stars. For me it is a shelter from the bustling world, a place to meditate in, a sweet, tranquil haunt of birds, bees, and butterflies, a realm of peace. . . .

June-time within the circle of evergreens that shields my garden is a wondrous woof of odours—evergreens and marsh-grass threaded with the scent of lilac and laurel. Bright-hued flowers march beside me and hold up lovely faces to me. Where the grass grows softest, the violets open their blue eyes and look at me wonderingly. . . . The honeysuckle trails over the privet wall, blessing every breeze with its fragrance. The weigelas reach out wraithlike arms to embrace me. When I push them aside to pass, how the winged plunderers of their sweets scatter in the sunshine! Tall irises from Japan and Germany display their exquisite gowns across the ribbon-like trails which the gardener has made around the summer house. In one corner of my garden there is a clump of old-fashioned lilacs. In June the boughs are weighted with loveliness, and heart-penetrating odour—oh, nobody has ever put it into words!

All through May and early June a flaming tide of tulips spreads over the lawn, with here and there an island of daffodils and hyacinths. If I touch one of them, lo, a lily is born in my hands!—HELEN KELLAR, in "Midstream."

Mennesket gjenspeiler Gud

Oversettelse av den engelske artikkel i Kristen Videnskap som finnes på denne side

DET er ikke alltid lett å ha klart for sig sannheten av den erklæring at mennesket gjenspeiler Gud, eller at mennesket er Guds billede og lignelse, og derfor åndelig og fullkomment. Bedømt efter materielle begreper kunde det se ut som om nettop det motsatte var sant. Men er det ikke innlysende at disse feilaktige begreper om skapelsen i våre dager mister terreng. Mange begynner å tenke selvstendig, og vender sig til Gud og til Bibelen for å finne hjelp til å løse livets gåter. Ved således å vende sig til Gud og ved å prøve å forstå Kristi Jesu lære, får de glimt av sannheten om hvad Liv virkelig er.

Således som Kristus Jesus så det, er Liv Gud, gjenspeilet av det virkelige menneske som Han har skapt. Gud er den fullkomne skaper av en fullkommen skapelse; Han er alles kjærlige og beskyttende Fader-Moder, som aldri forsømmer, svikter eller plager nogen av Sine barn, men som alltid er til stede for å fri dem fra all trældom, enten det er sykdom, synd, utilfredshet, mangel eller frykt.

Gud er allestedsnærværende Liv, Kjærlighet, godt, kilden til sundhet og glede. I virkeligheten kan mennesket kun gjenspeile guddommelige egenskaper, for Gud og mennesket er aldri skilt. Derfor kan det virkelige menneske, Guds gjenspeiling, ikke gi uttrykk for noget som er ulikt Gud, det gode. Et menneskes billede i speilet kan jo ikke fremstille en som er nedtrykt av bekymring hvis ikke vedkommende er nedtrykt. Gud har skapt mennesket i Sitt billede, Kjærlighetens og Sannhetens billede, til å gjenspeile Hans herlighet. Han har ikke skapt mennesket materielt; og det begrensede materielle begrep om mennesket utslettes eftersom det blir klart for oss at Gud ikke kunde skape og ikke har skapt noget som er motsatt Ham selv, og at Han er den eneste skaper.

Vi skal alle lære å kjenne Gud og Hans åndelige idé, Kristus. Johannes erklærer: "Vi veed, at naar han aabenbares, da skal vi vorde ham lige; thi vi skal se ham som han er." Med andre ord, når vi kjenner Gud på rette måte, vil vi være i stand til å se Guds gjenspeiling overalt. Da vil vi også være i stand til med absolutt sikkerhet å benekte virkeligheten av en hvilken som helst disharmonisk eller sykelig tilstand som synes å vise sig hos menneskene, og derved helbrede den. Kunnskapen om at intet kan komme mellem Gud og Hans gjenspeiling, mennesket, hjelper oss til å se enhver tilsynelatende ufullkommenhet eller uharmonisk tilstand som en løgn, en illusjon, som hverken har substans eller makt. Troen på det onde forsvinner overfor erkjennelsen av Guds, det godes, nærvær; og det virkelige menneske, som er åndelig, harmonisk og lykkelig, blir således forstått.

Jakob skriver: "Staa djævelen imod, og han skal fly fra eder; hold eder nær til Gud, og han skal holde sig nær til eder!" Vi motstår det onde ved å vite og erklære at sannheten er likeså virksom i våre dager som den var på Kristi Jesu tid; og Gud, det gode, blir åpenbaret for hver enkelt i forhold til hans standhaftighet og trofasthet. Gud er alltid "nær", rede til å åpenbare Sig og vise Sin kjærlige omsorg.

På side 150 i *The First Church of Christ, Scientist, and Miscellany*, skriver Mary Baker Eddy, Opdageren og Grunnleggeren av Christian Science: "Be da, i bønn uten ord, Gud om å sette dig i stand til å gjenspeile Gud, til å bli Hans eget billede og lignelse, ja, den rolige, klare, strålende gjenspeiling av Kristi herlighet, som helbreder de syke, bringer synderen til å omvende sig, og opvekker dem som er åndelig døde i overtredelser og synder, til liv i Gud." Dette viser klart nødvendigheten av å forstå at det virkelige menneske er Guds billede og lignelse. Kun ved å gjenspeile Guds virksomhet, kjærlighet og visdom kan vi gjøre de gjerninger som Kristus Jesus gjorde, helbrede all sykdom og synd.

Det vilde være en stor hjelp å be således hver dag; for ønsker vi ikke alle å hjelpe våre medmennesker ved å fri dem fra sykdom, synd og fattigdom? Det er kun eftersom vi bestreber oss for mere trofast og fullstendig å gjenspeile Kristus-bevisstheten at vi vil opnå de samme resultater som Kristus Jesus opnådde. Vi må hellige oss til Sannheten hvis vi vil bevise vår tro ved våre gjerninger.

"For Gud er alt muligt." Da må alt være mulig for mennesket som Guds gjenspeiling. La oss alvorlig be Gud, vår Far, om å hjelpe oss å gjenspeile Ham, om å gjøre oss mere kjærlige, vennlige, medfølende, mere villige til å hjelpe andre som vi møter på vår vei, idet vi beviser at den materielle tilværelses jammer og disharmoni er uvirkelig, ved å bringe den åndelige sannhet for lyset og anvende den i praksis. På denne måte vil der bli lagt for dagen en højere følelse av kjærlighet, vennlighet og tillitsfullhet, som i sin tid må lede alle og enhver frem til en vidunderlig utfoldelse av harmoni, eller himlen, innen i oss.

Det virkelige menneske gjenspeiler Gud. Det er kun det såkalte dødelige eller kjødelige sinn som vilde antyde at der er en skranke mellem Gud og Hans gjenspeiling; men eftersom bevisstheten renses gjennem rett tenkning—gjennem rene, lykkelige og hjelpsomme tanker—vil de dødelige eller falske begreper om ufullkommenhet, fiendskap og disharmoni avta inntil de til slutt forsvinner, og vi skal "vorde ham lige; thi vi skal se ham som han er."

Mennesket er nu Guds billede, lignelse eller gjenspeiling. Godhet, renhet og ydmykhet vil hjelpe oss til å se og bevise denne kjensgjerning, til gavn for alle og enhver.

Oplysninger med hensyn til Christian Science litteratur utgitt på norsk kan fåes ved henvendelse til forlaget, The Christian Science Publishing Society.

Winds

Some winds, like robins, nest in trees,
And some, like meadow larks, in grasses,
While others cling to flowers, like bees;
The gales that sweep the salt morasses,
Like petrels, brood on stormy seas;
And eagle winds, as wild as these,
Their eyries make on beetling masses
Of crag in rugged mountain passes;
But wiser is the nestling breeze—
The laughing, elfin breeze, that furls
Its fragrant wings among your curls.

—From "The Light Guitar," by ARTHUR GUITERMAN.

Man Reflects God

WRITTEN FOR THE CHRISTIAN SCIENCE MONITOR

IT IS not always easy to realise the truth of the statement that man reflects God, or that man is God's image and likeness, therefore spiritual and perfect. Judged according to material concepts, appearances would make the very reverse seem true. But is it not obvious that these false concepts of creation are today losing ground? Many are beginning to think for themselves, and are turning to God and to the Bible to help them to solve the mysteries of life. In thus turning to God, and in trying to understand Christ Jesus' teachings, they are gaining glimpses of the truth as to what Life really is.

As Christ Jesus saw it, Life is God, reflected by the real man of His creating. God is the perfect creator of a perfect creation; He is the loving and protecting Father-Mother of all, who never neglects, forsakes, or afflicts any of His children, but is ever at hand to free them from all bondage, whether of sickness, sin, unhappiness, lack, or fear.

God is omnipresent Life, Love, good, the source of health and joy. In reality, man can reflect only divine qualities, for God and man are never separated. Hence, the real man, God's reflection, cannot manifest anything that is unlike God, good. In illustration, one's reflection in a mirror cannot show one burdened with anxiety if he is not thus burdened. God made man in His image, the image of Love and Truth, to reflect His glory. He did not make man material; and the limited material concept of man is blotted out as we realize that God could not, and did not, create anything the opposite of Himself, and that He is the only creator.

We shall all learn to know God and His spiritual idea, the Christ. John declares, "We know that, when he shall appear, we shall be like him; for we shall see him as he is." In other words, when we know God aright, we shall be enabled to see God's reflection everywhere. Then we shall also be enabled with absolute certainty to deny the reality of any discordant or diseased condition seemingly manifested by mankind, and thereby heal it. Knowing that nothing can come between God and His reflection, man, helps us to see any seeming imperfection or inharmonious condition as a lie, an illusion, having neither substance nor power. The belief in evil disappears before the realization of the presence of God, good; and the real man, spiritual, harmonious, and happy, is thus comprehended.

James writes: "Resist the devil, and he will flee from you. Draw nigh to God, and he will draw nigh to you." We resist evil by knowing and affirming that the truth is as operative today as it was in Christ Jesus' time; and God, good, is revealed to each one in proportion to his steadfastness and fidelity. God is always "nigh," ready to reveal Himself and to show His loving care.

On page 150 of "The First Church of Christ, Scientist, and Miscellany," Mary Baker Eddy, the Discoverer and Founder of Christian Science, writes, "Then, in speechless prayer, ask God to enable you to reflect God, to become His own image and likeness, even the calm, clear, radiant reflection of Christ's glory, healing the sick, bringing the sinner to repentance, and raising the spiritually dead in trespasses and sins to life in God." This clearly shows the necessity of understanding that the real man is God's image and likeness. Only in reflecting the activity, love, and wisdom of God can we do the works that Christ Jesus did, healing all manner of sickness and sin.

It would be very helpful to pray thus every day; for do we not all want to help our fellow-men by freeing them from sickness, sin, and poverty? It is only as we strive more faithfully and fully to reflect the Christ-consciousness that we shall attain the same results Christ Jesus did. We must be consecrated to Truth if we would prove our faith by our works.

"With God all things are possible." Then, to man as God's reflection, all things must be possible. Let us earnestly pray God, our Father, to help us reflect Him; to make us more loving, kind, compassionate, more willing to help others along the way, proving unreal the woes and discords of material existence by bringing the spiritual truth to light and making practical application of it. Thus will be manifested a greater sense of love, friendliness, and trustfulness, which must in due course lead one and all to a wonderful unfolding of harmony, or heaven, within.

The real man reflects God. It is only the so-called mortal or carnal mind that would suggest a barrier between God and His reflection; but as consciousness is purified by thinking aright—by pure, happy, and helpful thoughts—the mortal or false concepts of imperfection, enmity, and inharmony will grow less, until they completely disappear; and "we shall be like him; for we shall see him as he is."

Man is now God's image, likeness, or reflection. Goodness, purity, and humility will aid us in seeing and proving this fact, to the benefit of one and all.

[In another column will be found a translation of this article into Norwegian]

London Trees

In London town the trees are black,
The trunks and branching twigs are black,
Soot-black against the sky;
But with the spring the leaves come clean,
A clear, translucent, joyous green,
A green to glad the eye.

And you who dwell in country town,
Where trees are all a lively brown,
You cannot think how gay,
How very joyous is our green
With soot-black branches in between
In London squares in May!

JOYCE L. BRISLEY.

Whispering Trees

In the formal garden
at the entrance to
the great pyramid-like structure
on the hill
stand two whispering cypress-trees,

There, in the sun
at divers moments,
when no footsteps chance to be passing,
one with attentive ears
may hear strange bits
of conversation:

"Sister!"
said the taller tree one day,
slightly bending toward its companion:
"All through the night I heard music
in the temple.
Music that seemed to touch the stars.
Surely you remember the legend
our ancestors were wont to tell
of the altar-maidens who bound
their hair with scarlet fuchsias
and danced before the high-priests
in the sacred groves of Thebes?—

But hush a while!
footsteps are passing."

"Brother!"
said the smaller tree,
"Some strange old prophecies
have been fulfilled.
The cypress-trees that Cleopatra sent
to Rome for Cæsar's garden
have multiplied and into forest grown.
Even we, whose parent-fibers
loved the dust of Egypt,
know—

But hush a while!
Footsteps are passing."

"Sister!"
said the taller cypress softly,
"There is a prescience in this land
so reminiscent of the Nile.
But yesterday I heard these haunting words
breathed from an old papyrus-roll:
'May I come even unto the everlasting land,
For behold O my lord,
this hast thou ordained for me.'
And Osiris answered,
'I am the oar made ready for rowing
Come!'—

But hush awhile!
Footsteps are passing."

MABEL WHITMAN PHILLIPS.

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RADIO — AVIATION

The Week's Program Trend

IN THIS column on Feb. 15 the opinion was expressed that radio plays are reaching toward a new form of dramatic art. The work of two outstanding exponents of radio drama—C. L. Menser and Cecil Lewis—was reviewed. Today it is a privilege to contribute to this discussion a statement especially prepared for this column by Mr. Menser, former director of dramatics at Knox College and now director of "Penrod," "The Miniature Theater," and other dramatic productions for the National Broadcasting Company.

"Careful examination of modern entertainment in any form," says Mr. Menser, "leads the critical observer to this conclusion: that our amusement world is seeking to reduce to a minimum mental exertion on the part of its audience. If it has an ideal, that ideal is to achieve a type of realism which will obviate the necessity for audience imagination.

"Why, for instance, should the modern theatergoer use his imagination? Everything is done for him. Realistic detail makes it possible to get the total impression with no exertion whatever on his part. If the modern audience is lazy, if it demands photography rather than stimulation, if it opposes any effort to make it think, it is merely because the realistic ideal has been achieved.

"Without finding fault with this state of affairs, we may at least suggest that something different might be interesting, if not worth while. In radio drama lies a chance for a novel motive. The radio theater opens the avenue for the development of an amusement form in which the audience must necessarily participate as an active rather than a passive factor. The very nature of the radio theater, appealing as it does to the ear alone, literally impels the listener to use his own imagination.

"However much he may crave realism, radio can supply it but partially. The complementary elements of realism—a visualization of scene and action—must come from within the listener. Any person who listens through a radio play has necessarily participated in the production. He must have imagined what he has not been able to see. He has become an active part in the cycle of dramatic creation.

"This element of the radio theater, which may seem from some points of view to be a handicap, may also be interpreted as a positive virtue. By forcing the listener to use his imagination, by stimulating him to become an active factor in the play, the radio theater stands a chance of accomplishing more for true dramatic appreciation than all the organized 'drama movements' combined. For by becoming an active participant in the play, the listener may feel the thrill of enjoyably creating something for himself."

All this is in key with what has been said in this place concerning the imagination of the listener as, say, the fourth dimension of radio drama. That the listener has eyes, but cannot see, is a condition with which radio drama must deal. To directors of Mr. Menser's quality, this is an advantage rather than a hindrance; it is the basis for the development of an art form which must build up true dramatic appreciation. From within the listener himself must come, as Mr. Menser says, that visualization of scene and action which clothes the play with realism. And that must be the reason why purposeful radio drama is so keenly interesting to intelligent listeners.

Unfortunately, radio drama has lost, for the time being at least, an exponent whose achievements were arresting in their radicalism. Cecil Lewis, whose work with the N. B. C. was reviewed herein recently, is no longer experimenting in its studios. Inquiry developed the information that his contract with the N. B. C. was merely a single month long, that the month had expired soon after he produced "Beggar on Horseback," and that he had left for parts unknown to the N. B. C. informant.

Other reasons, however, may have contributed to the restriction of the Lewis experiments to a single month. His method calls for the use of at least three studios for a single radiocast. What to do if two are busy with commercial programs? In England the way was clear for the progress of the multistudio method. In the United States, the fact that radiocasting is financed by commercial program sponsors makes studio time too valuable to "waste" any of it by using three studios where one might do, in the opinion of some, as well as more. Then, too, multistudio production demands multiplied rehearsing, and a director must handle this difficulty with a deal of tact.

But it is regrettable—a distinct blow to the progress of radio drama as a new art form—if Mr. Lewis's month with the N. B. C. is all that we in the United States are to hear of his highly significant work.

BACK UP TO 1900 AND MEET THE FOLKS!

Short Wave Reception Is Simplified in New Design

By VOLNEY D. HURD

FOR several years short waves have been the topic of conversation among those who wish to do something in radio beyond the mere listening to local stations. This last year, with the reradiocast of European programs, the general public has become more short-wave conscious since it found out that these programs were picked up by short-wave receivers in the United States before they were put on the networks.

This office has been assailed with hundreds of letters on short waves and almost as many short-wave set designs. These have been of the regenerative detector variety sometimes preceded by a blocking tube and more recently by a tuned stage of screen grid R. F. The latter type of set has done the best work, although most of them are pretty tricky creatures to handle, particularly for getting music.

Prior to their arrival we had the short-wave adapter, which proved to be quite generally unsatisfactory, although offering a convenient way of using the existing radiocast receiver's audio end for amplification.

All these sets have had many objections. Principally it was their difficulty in tuning due to extreme sharpness and often body capacity. Of course the many squeals of the regenerative set were always present. To change over from an existing radiocast set to one of these is far too great a jump to ask the average listener to make.

In fact, we must admit that we have been pretty lukewarm on the whole short-wave proposition so far as readers of the paper are concerned. We have been looking for a short-wave receiver which would be simple and stable enough to be worthy of the average listener's attention. May we announce that we have found one.

This receiver hasn't a whistle in it. You have two dials, one tuning quite sharply, although not to be compared with the ordinary short wave set, and the other relatively broad, making the tracking of the two very simple in the location of stations. The tuning is as smooth as with the best radiocast receiver.

We hooked one up right in the office the other day and played real music which sounded much different from the ordinary short wave reproduction. Chasing up and down the dials was perfectly simple. And this did not demand a whole huge external set with large amplifiers, although the tremendous gain the arrangement has was enough to justify such a belief. The receiver brought in short waves just about three times as good as any other short wave set we have ever used. Yet it is less than a foot square.

Who? Where? How? These questions can be easily answered. A couple of years ago the writer talked with a very capable young experimental engineer by the name of Manson Wood on our Supersonic set design. He built one and it was very successful. Later in discussing this set with the writer, we discussed a favorite idea we had both had as to a logical short-wave set design. Then the question dropped.

A few weeks ago Mr. Wood came to us and told of a complete model of a short-wave receiver built along the lines we had agreed upon as the right thing. His next step was to bring in a model. And for once a set worked exactly as we had thought it would when discussed theoretically. Incidentally, a lot of hard work was involved in designing it and full credit goes to Mr. Wood for this work.

Naturally, the thing to do was to give the Monitor radio readers the very first "crack" at this new job and that has been arranged. Next Saturday's page will have the first of a series of articles by Mr. Wood on the new receiver, which we feel sure will prove most stimulating to our technically inclined readers. The writer is going to have a model put into his home, for at last he has found a short-wave set which seems to justify its general use.

Radio Tonight

EASTERN STANDARD TIME

WEEI, Boston (590kc-508m)

5:20 p. m.—WEEI Dinner Music.
5:45 NBC, Skinner Organ Recital.
6:00 WEEI Dinner Music.
6:20 Foot Stimulators Orchestra; news.
7:00 NBC, Premiere Radiocast of Puccini's Opera, "Turandot": Della Baker and Frances Alda, sopranos; James Davies, basso; Mario Chamlee, tenor; Frank Chapman, baritone; Charles Kullman; Ivan Ivantzoff; direction of Gennaro Papi; Alois Havrilla, narrator.
8:00 Lowandos Organ Melodies.
8:30 NBC, Launderland Lyrics: Johnny Wolf, musical recitations; Fred Waldner, tenor; orchestra.
9:00 NBC, General Electric Symphony Orchestra, direction of Walter Damrosch; "Adventures in Science," Floyd Gibbons.
10:00 NBC, Dance orchestra.
11:00 E. B. Rideout; news.
11:15 Talk, Mrs. Charles H. Geissler; time.

WBZA and WBZ, Boston and Springfield (990kc-303m)

5:00 p. m.—Dickinson-Streeter organ.
5:45 "Phantom Fingers."
6:02 Recital—Edith Noyes Greene.
6:20 Sport Digest.
6:30 "Safer Massachusetts" period.
6:45 NBC, Literary Digest Poll.
7:00 Time; NBC, "Amos 'n' Andy."
7:15 The Jesters, vocal trio.
7:30 NBC, Fuller Man: soloists; male quartet; orchestra.
8:00 NBC, "Dixie Circus" sketch.
8:15 Burgess Nature League.
8:45 "Criminal Law," Dean Archer.
9:00 "Gentlemen of the Press": dramatic sketch, "The Christian Science Monitor," introduced by Frank L. Perrin, Executive Editor.
9:30 NBC, Minstrels: soloists; endmen; orchestra.
10:00 "Melody Trail."
10:30 Time, Bert Lowe's Statler Orchestra.
11:00 NBC, Longines time; weather.
11:03 Sport Digest; temperature.
11:09 NBC, Ludwig Laurier's Slumber Music.

WNAC, Boston (1230kc-244m)

5:00 p. m.—Ted and his Greater Gang.
5:45 The Henry G. Wilton Realtors.
6:00 Scott Dinner Orchestra; Oracle.
6:15 Netoco Concert Orchestra.
6:30 Riverside Ramblers Orchestra.
6:45 Davol Book of the Opera: "Mikado."
7:00 Time; news; weather.
7:10 The Argentines.
7:20 A. J. Philpott, newspaper man.
7:30 CBS, Bernhard Levitow's Commodore Ensemble.
8:00 CBS, "Exploring the Jungle for Science."
8:15 CBS, Babson Finance Period.
8:30 CBS, "Dixie Echoes": "Negro spirituals.
9:00 CBS, "Nit Wit Hour": sketch.
9:30 CBS, "Around the Samovar": Russian music.
10:00 CBS, Paramount-Publix: Nancy Carroll, Lillian Roth, "Skeets" Gallagher, Little Mitzi; soloists; orchestra.
11:00 Time; news; Jacques Renard and his orchestra.
11:30 Jimmie Gallagher and his orchestra.
12:00 CBS, Bert Lowe's Biltmore Orchestra.
12:30 a. m.—CBS, Ann Leaf, organist.

WHDH, Boston (830kc-361m)

5:00 p. m.—Organ program.
5:30 Norwegian Trio.
6:00 Fishermen's program.
6:30 Titus and Buckley Ensemble.
6:45 WHDH Toreadors.
7:30 Time.

FOR SUNDAY, MARCH 16

WEEI, Boston (590kc-508m)

10:55 a. m.—The Old South Church.
1:05 p. m.—Austin J. King, tenor.
1:15 Blanche Pickering, songs.
1:30 Kahakalau's Hawaiians.
1:45 The Three Songbirds.
2:00 Faneuil Hall Marketmen.
3:00 Questions and Answers, Sam Curtis.
3:15 Masterpiece Pianist; reader.
3:30 Sam Curtis' Radio Chat.
3:45 Jordan Marsh book talk.
4:00 Dr. S. Parkes Cadman's hour.
5:00 NBC, Davey Hour: soloists; instrumental trio; organ.
6:00 Coes & Young Candlelight Hour.
7:00 NBC, Durant sketch: "Garibaldi."
7:30 Garden talk; news.
8:00 Jenney; Walter Smith and his band.
9:00 Sunday night talk.
9:10 Masterpiece Pianist.
9:15 NBC, Atwater Kent: Edward Johnson, tenor; orchestra.
10:15 NBC, Studebaker Champions Orchestra.
10:45 NBC, "Sunday at Seth Parker's."
11:15 News; time.

WBZA and WBZ, Boston and Springfield (990kc-303m)

11:00 a.m.—Trinity Church (Episcopal).
1:00 p.m.—Hillcrest Pageant of Empires.
1:43 Edward MacHugh, baritone.
2:00 NBC, Roxy Symphony Orchestra.
3:00 Roy Clair Romance of Jewels.
3:30 "Melody Parade."
4:00 Morey Pearl's Orchestra.
4:30 NBC, Duo Disc Duo: orchestra.
5:00 NBC, Dr. Harry Emerson Fosdick.
6:03 Michael Ahearn, baritone; Harry Goldman, cellist.
6:30 American Legion: Henry J. (Sailor) Ryan.
7:00 Time; Apollo Musical Chocolate-Box.
7:30 NBC, Williams Oil-O-Matics: soloist; orchestra.
8:00 NBC, Enna Jettick, Melodies: Fiske O'Hara, tenor; mixed quartet.
8:15 NBC, Collier's hour: dedication of new Times Square studios of the NBC.
9:15 "With Liszt at Weimar": lecture-recital by John Orth, pianist.
9:45 Doug Woodman's orchestra.
10:15 Sport Digest; time.
10:31 WBZ Players.
11:15 Weather; temperature.

WNAC (1230kc-244m)

8:00 to 11:00 a. m.—CBS programs.
11:00 The Temple Israel.
12:15 p. m.—Viola d'amore and piano.
12:30 CBS, From London: Frederic William Wile.
12:45 Viola d'amore and piano.
1:00 Dudley Carolers.
2:00 CBS, Montreal La Presse Symphony Orchestra, Edmund Trudel, conductor.
3:30 CBS, Conclave of Nations: Don Alejandro Padilla y Bell, Spanish Ambassador, introduced by Senator James Couzens; Spanish music.
4:00 CBS, Cathedral Hour: soloists; choir; orchestra.
5:00 CBS, News Reel: Lois Bennett, soprano; Dan Gridley, tenor.
5:30 CBS, The Rev. Donald Gray Barnhouse.
6:00 Fox Furriers: soloists; trio.
6:30 CBS, O-Cedar Orchestra; Inga Hill, contralto; Bob Jackson, baritone.
7:00 Durkee-Mower Fluffettes.
7:30 CBS, Twinplex Twins.
7:45 CBS, "Commercial Forces in Contemporary Spain," Dr. Julius Klein.
8:00 CBS, Soloists; orchestra.
8:31 CBS, "In a Rusian Village."
9:00 CBS, Majestic Theater of the Air: Quin Ryan, radio announcer; Arnold Johnson and his orchestra; Muriel LaFrance, soprano; Redferne Hollinshead, tenor.
10:00 CBS, Royal's Poet of the Organ, Jesse Crawford.
10:30 CBS, "Arabesque" sketch: "Mists."
11:00 Time; news; Capitol Theater (Allston) organ recital.
12:00 CBS, Coral Islanders, direction of Walter Kolomoku.
12:30 a. m.—CBS, Ann Leaf, organist.

The Listener Speaks

NORMAN BROKENSHIRE and his partner "Charlie" are featured in another new program series which began on Friday through the Columbia System at 10 o'clock. It is known as "At the Sign of the Green and White," being sponsored by the Quaker State Oil Company. The amusing dialogue of these two gentlemen punctuates a good program of rhythmic music presented by an orchestra under the direction of David Mendoza.

Concerning this orchestra Mr. Brokenshire told his listeners that they were being entertained by the largest organization of the kind on the air—although only 26 players happened to be in the studio.

This observation was typical of most of his announcements, which were rather reminiscent of the style of the Ceco Couriers when Henry Burbig joins in the conversation.

A rather novel way of treating the advertising content of the program was introduced too by the facetious Mr. Brokenshire. At the beginning "Charlie" handed him a copy of the announcement he was supposed to read. "But this is impossible. I can't read this—it is simply written out by an advertising agency man"—said he in effect. Following a flow of objection to mentioning anything even remotely resembling advertising, he added, "Of course I have used Quaker State Oil myself for years and wouldn't have anything else—"

In the course of the entertainment no opportunity of mentioning his own favorable impressions regarding these products was overlooked, while his views of the evils of radio advertising were also further argued back and forth.

'Mr. Radio Editor . . .'

THE QUESTION BOX

Under this heading readers' opinions on programs and other listener activities will be printed.

Wausau, Wis.

Will you please tell me, either through the columns of your paper or by mail, whether the superheterodyne circuit for radio receivers is superior or in any degree better than all other circuits? I understand that this circuit is controlled exclusively by R. C. A., who do not license its use by other companies.

A member of my family paid $550 for a model 64. I note that these same receivers are being offered now for $195. F. H. M.

The superheterodyne cricuit is a very interesting circuit and is developed to a high degree in the Radiola models. The R. C. A. claims exclusive control of this circuit but whether or not this is so may be questioned since the Victoreen Company, a relatively small parts manufacturing company, has been selling parts for these sets for years and for the last two years has been putting out a complete receiver, evidently without interference, for they continue to manufacture and evidently prosper.

The other manufacturers, however, have evidently become convinced that the R. C. A. controls the superheterodyne, for none of them attempt its use. Whether it is superior to a good circuit using straight tuned radio frequency might be argued pro and con by engineers for hours and no agreement reached. In fact such arguments have been going on since 1922 to the writer's knowledge, and there are large groups on each side still unconvinced of the other's superiority.

I personally think that the particular model of the R. C. A. super-het that your family purchased to be the best model that concern has ever turned out. It is a splendid receiver in every way. However, they have not sold very extensively. When manufacturers meet such a problem they usually discontinue such a model and incorporate its "works" in another type of cabinet, believing that a certain cabinet type has not "taken." This is probably the case with the 64. This very practice would seem to substantiate the writer's contention that radio cabinets are the weakest part of the business, making for great inflexibility. Where it is possible, original cabinet designs or concealed radio using quality units such as those in the 64 would seem to be the answer to seasonal radio which changes as much as clothes and automobiles from a style viewpoint, and in most cases that is the only marked change.

Monday's Features

WEEI

8:00 a. m.—NBC programs.
9:00 a. m.—Studio programs.
11:15 a. m.—NBC, Household Institute.
11:30 a. m.—Studio programs.

WBZA

8:00 a. m.—NBC programs.
10:00 a. m.—NBC, Manhatters.
10:45 a. m.—Studio music.
12:08 p. m.—NBC, Luncheon Five.
1:00 p. m.—NBC, Farm and Home Hour.
3:00 p. m.—Studio music.

WNAC

8:00 a. m.—Studio music.
10:00 a. m.—CBS programs.
1:00 p. m.—Studio music.
2:30 p. m.—CBS, Ann Leaf, organist.
3:00 p. m.—Studio music.
4:00 p. m.—CBS, United States Navy Band.
4:45 p. m.—"The Bradford History and Winthrop Journal," Dean Archer.

Aviation's Business Mergers

By MAJ. ROBERT F. RAYMOND JR., D. S. C.

THE sudden phenomenal activity in the last year in the merging of aviation manufacturing and business interests under four main groups is of such surprising scope that the following account of the main interests going into each group will be well worth the reader's attention.

Exerting for many months far-reaching influence in aviation in the United States, the "Big Four" are undoubtedly going to continue to do so for some time to come.

The Curtiss-Wright Merger

The formation of the Curtiss-Wright Corporation last June by the amalgamation of the various interests represented by the Wright Aeronautical Corporation, Curtiss Aeroplane & Motor Company, Keystone Aircraft Company, and others, produced our largest airplane holding organization. Its assets have been stated as being in excess of $70,000,000.

General Motors entered into combination with such interests as Fokker and Bendix. The Bendix Aviation Corporation alone is a striking example of the invaluable pooling of resources which resulted from the various consolidation movements. This corporation, before being snapped up in turn, had gathered to itself a group of companies which manufactured batteries, carburetors, magnetos, generators, starters and instruments. One of the group was the Stromberg Carburetor Company of America, maker of more than 90 per cent of all carburetors used in American aircraft.

General Motors' entry into the Fokker Company is of enormous importance. Mr. Anthony Fokker, besides being, in the writer's opinion, the peer of any aviation designer in the world, is also a very keen business man. The joining of his capabilities with the enormous resources of General Motors invites the imagination. Perhaps one of the sparks resulting from this contact is the announced plan to build super-Dorniers in this country.

In March of 1929, a very powerful syndicate of bankers announced the Aviation Corporation, which, with its resulting and immediate cash investments, proceeded to take rank among the foremost combinations of the country. Specializing in air transport chiefly, they now have far-flung lines forming a country-wide network. Chief among these acquired lines are: Colonial Airways Corporation, with its subsidiaries, Colonial Western and Colonial Canadian, Universal Aviation, Embry-Riddle Aviation Corporation, Interstate Airlines, Inc., and Southern Air Transport, Inc.—companies which together carry more than a quarter of all the air mail carried in this country. They early acquired an interest in Fairchild Aviation Corporation, which itself had many subsidiaries.

The Aviation Snowball

They extended their operations to include a veritable network of aviation enterprises, which stretched from Alaska to Cuba, and, from a large holding in Pan-American Airways, reaches into South America. They have also bought control of an amazing number of schools, and are the owners, through Roosevelt Field, Inc., of the old Roosevelt and Curtiss Fields, which have been combined, and are being developed together into one of the largest and most important flying fields in the country.

On the west coast, east coast, in the middle West, in the South, one company was rolled up with another, and they in turn were caught up to round out another company, like the rolling of a giant snowball. A forceful illustration of this process was the evolution of the United Aircraft Transport Company. The National City Bank of New York put its reputation and financial backing into the formation of the United Aircraft and Transport Corporation. A list of the country-wide subsidiaries of this organization is a roll of some of the most successful companies in the industry, headed by the justly famous Pratt and Whitney Aircraft Corporation, manufacturers of the Wasp and Hornet air-cooled motors, which power far more than 50 per cent of the regularly operated transport lines of the Nation.

To this combination was added the Boeing Airplane and Motor Company of Seattle, successful builders of army and navy service ships and air mail and transport airplanes. In this amalgamation they also acquired the Boeing Air Transport, Inc., and the Pacific Air Transport, Boeing's west coast subsidiary. These two latter systems comprise together the most extensive air mail and transport routes in the world, plying between Seattle, San Francisco, Los Angeles, and Chicago.

Manufacturer Carriers

To this impressive beginning was added the Chance Vought Company, manufacturers of military and commercial high-speed planes, which recently moved to Hartford, Conn.; the Standard Steel Propeller Corporation, largest manufacturers of airplane propellers in the world; and the Hamilton Aero Manufacturing Company, also manufacturers of propellers. The metal plane division of the Hamilton company was merged with the Stearman Aircraft Company of Wichita, Kan., manufacturers of excellent three- and five-passenger open and closed planes. Reaching their long arm into the East, the amalgamating interests took over the Stout air services, sponsored by Ford and all-metal equipped by Stout, old-time operators of air lines between Detroit, Cleveland and Chicago. And then into Bridgeport, Conn., the movement extended to take over the Sikorsky Corporation, world-famous manufacturers of amphibian planes.

In association with the Aviation Corporation and the Curtiss-Wright interests, the holding company then acquired a substantial interest in the powerfully conceived Pan-American Airways system through its holding company, Aviation Corporation of the Americas. Their participation in this immense system to the countries south of us might well prove one of United's most profitable investments.

The Detroit Aircraft Corporation has had a most spectacular growth. It was originally organized in Detroit under the name of the Aircraft Development Corporation, with the avowed purpose of developing a metal-clad dirigible. It is a far cry from this simple, direct purpose to the country-wide consolidation of companies and interests now under the Detroit aircraft banner.

Detroit Interests

In this new set-up, the all-metal aircraft interest is but a small section. Under the aggressive leadership of President Edward S. Evans and the sponsorship of August Belmont Company, bankers, they have acquired a huge airport (Grosse Ile of Detroit); have bought the largest flying school in America (Parkes Air College); taken over at least two outstanding aircraft manufacturers (Ryan and Lockheed); entered whole-heartedly into the sponsorship of gliding (Gliders, Inc.); taken up the manufacture of flying boats and amphibians and of parts therefor (Eastman Aircraft Corporation, Marine Aircraft Corporation and Aircraft Parts Company), and purchased the patent rights for at least one foreign aircraft and motor company (Blackburne Airplane & Motor Co., Ltd., of England). Finally, to make their sales campaign more aggressive, they have formed a corporation to handle the aircraft export of their combined companies (Detroit Aircraft Export Corporation). So extensive have become their operations that now many rank them in the Big Four, to the exclusion of the General Motors interests as represented by Fokker and Bendix.

Registered at the Christian Science Publishing House

Among the visitors from various parts of the world who registered at the Christian Science Publishing House yesterday were the following:

Mrs. Winifred H. Gibbs, New York City, N. Y.
Huntley J. Child, St. Louis, Mo.
Royston Lee, Brighton, Sussex, Eng.
D. M. Peacock, Plainfield, N. J.

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Silver Spoons

ONCE upon a time there was a legend that only those born with silver spoons in their mouths could afford to be well dressed.

Today money has no monopoly on style. "Looking like a million dollars" has become such a commonplace that the original expression has lost its point.

In America everybody is well dressed.

We can't all have a lot of money, but fortunately, we don't need it to keep up a smart appearance.

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BOOK REVIEWS AND LITERARY NEWS

The Latest "Outline"

A Review by ARTHUR J. TODD, Northwestern University

The Encyclopædia of the Social Sciences. Volume I. Edited by Edwin R. A. Seligman and Alvin Johnson. New York: Macmillan. $7.50.

WHATEVER may be charged against so-called "outlines" of art, science or history, everybody will admit that a good encyclopædia is a milestone along the road of human knowledge. In law, religion, philosophy and other subjects excellent compendiums have been available for a considerable time. This newest encyclopædia is a clear indication of the growing unity and definiteness of the social sciences and of their rising status in the world of learning. It is a unique and courageous undertaking, for the field is vast, complex and swiftly growing. The project, which will run to 15 volumes at the rate of three per year, combines the qualities of both dictionary and handbook. Although the sociologists broached the subject in 1923, work by the editorial staff began only in 1927. The co-operating national societies include the anthropologists, economists, historians, political scientists, statisticians, sociologists, social workers, the National Education Association and the Association of American Law Schools. While the impetus was distinctly American, the product represents international scholarly co-operation; for the list of advisory editors, editorial consultants, and contributors includes many distinguished foreign names. International figures like Jane Addams, Croce, Ferrero, Breasted, Charles Gide and Flinders Petrie lend authority and prestige.

Relevant Disciplines

The chief objective of this great work is not exhaustive treatment of each particular subject, but rather such handling as will bring out the "relations of each science to all of the other relevant disciplines." These disciplines include not only the recognized social sciences (politics, economics, history, jurisprudence, anthropology, penology and sociology), but also derived fields of activity like social work, and such semisocial sciences as ethics, education, philosophy; nor are certain fields overlooked which attain more or less social reference like biology, geography, linguistics and art.

While the selection of topics aims to be reasonably comprehensive, their treatment avoids "scientific jargon." For the Encyclopædia is designed not only to give the scholar a synopsis of progress in social science, but also to appeal to the so-called intelligentsia who want to keep abreast of the current of social thought. Moreover, it professes to serve those agencies whose business it is to build well-informed public opinion.

Social History

If Volume I is a fair sample, these aims seem likely to be realized. Over half this first volume is devoted to a general introduction which includes an admirably tempered essay on "What Are the Social Sciences?" by the editor-in-chief, Professor Seligman. Then follows a veritable social history of the West from classic times through medievalism, the rise of modern liberalism, the revolutionary age and internationalism to recent wars and reorientation. Another section traces the history of the social sciences as disciplines contending for recognition by universities, learned societies, popular interest and subsidizers of research in each of the major Western countries and Japan.

Whether by design or mere coincidence, about a third of the space allotted to articles is occupied by agriculture in one aspect or another. Other important articles cover ten members of the Adams tribe, Abolition, academic freedom and public administration. Most of the topics are handled succinctly, authoritatively, and without apparent bias. The same can hardly be said for the article on "Alcohol," the authors of which indulge themselves in obviously incomplete historical data and unsupported conclusions hostile to prohibition. Possibly the editors considered that the writer on "Alcoholism" would sufficiently show up the inadequacy of the "Alcohol" article without resort to the blue-pencil.

On the whole, however, the editors, the co-operating learned societies, the Social Science Research Council and other generous financial supporters of the project are to be congratulated on the vision which prompted it and the scholarly technique which has brought this first installment of a notable and much needed work to a successful issue.

ELIZABETH MADOX ROBERTS

"I, Diony Hall"

The Great Meadow, by Elizabeth Madox Roberts. New York: Viking. $2.50.

THE Great Meadow, which is a near-translation of the Indian name Kentuck, furnishes the title and the background of Elizabeth Madox Roberts' latest novel; but the subject is one woman, Diony Hall, as maid and wife and pioneer. More than that, it is Diony Hall, shorn of all the attributes imposed by place, time or human relationship, the invisible I-ness of Diony Hall. That is the tune to which "The Great Meadow" is written; a tune that lifts the book out of the more common order of well-written historical novels, but at the same time lessens a little the reader's keen realization of the story of the settlement of Kentucky.

The spring of 1777 saw Diony Hall married to Berk Jarvis and setting out from Virginia for Kentucky. At first she rode with her fine checked mantle wrapped around her feet. Sometimes later she walked because she was strong and every horse was needed for the packs. It was a hard journey, with dread of Indian attack and a toilsome trail, but in the late summer they reached Harrod's Fort, in the Pigeon River country, to which Miss Roberts herself belongs.

Diony had most of the common experiences of pioneer women, and some that were unusual. For a year Diony and Berk lived in a cabin within the stockade, sharing in the community life of the fort. Berk staked a claim a few miles away and built a fine house, against the time when it would be safe to live outside the fort. Diony, visiting a garden patch outside the walls, was attacked by Indians and saw her husband's mother, driving them off, slain before her eyes. When Diony's child was born and the house finished her husband took his gun, his battle-ax and his short sword and went north to hunt for the Indian who slew his mother. After three years he returned, when Diony had long since given him up for lost, and according to wilderness custom had married another. By wilderness law, again, it was Diony's right to choose between the two she had married, each in good faith, and the reader agrees with her choice.

All this Diony Hall did. Through it all she remained herself. Some of it happened because she was herself. Around her were other men and women, pressing the imprint of their desires and ambitions on the country, giving the names they chose to the places, making a commonwealth out of a wilderness. In that way Miss Roberts has told the story of the early settling of the Great Meadow, and at the same time has reiterated a conviction voiced in her other novels, each of them so different, a conviction of the indestructibility of the individual.

So intense has been her desire to make the thoughts and emotions of individuals paramount to the settling of a vast new territory that Miss Roberts has overstressed the emphasis on that part of her subject. Diony Hall's story is unusual, because she went through unusual experiences. Few women are heroines of an Enoch Arden tale; comparatively few, even among the early settlers, endured an attack by Indians. Yet these events are subordinate to the thinking part of Diony; and rightly so, in a way, because whatever happened to Diony, wherever she might be, she kept on being Diony and thinking the kind of thoughts that belonged to Diony. Nevertheless such intense concentration on Diony's individuality has resulted in making the settlement of Kentucky a remote and dreamlike piece of business, misted over by Diony's preoccupation with the problems of her life. That is right, too; a man does not stand away from himself and say: "Lo, I am making history!"

It is incomplete to speak of the content and even of the significance of Miss Roberts's novel, without speaking of the style in which it is written. Her control over words is unusual, her use of them uniquqe. She visualizes sharply, not only the visible but the invisible. "Opinions doubled back and forth in the bright sunshine before the house wall." Her descriptions of men and women—except Diony—are all external, but acutely significant of the being within. There is an effect about her scenes of being in space, set in the midst of a great transparency, far-off but lucid. It is, we suppose, the effect produced by one who is a poet even when she writes in prose.

The Tidy Feminine

The Voyage Home, by Storm Jameson. London: Heineman. 7s. 6d. New York: Knopf. $2.50.

Don Juan's Daughters, by Irene Forbes-Mosse. Translated by Oakley Williams. London: John Lane. 7s. 6d.

BOTH these novelists are tidy bodies, though in markedly different ways. Life is a kind of workbox, filled with a confused tangle of odds and ends. But, while Miss Storm Jameson sets about reducing the tangle to order with efficiency and speed, Miss Forbes-Mosse—a German—allows her fingers to stray dreamily among the threads as though she were thinking out a needlework barcarolle. Miss Jameson, at the end of her task, snaps down the lid and seems to say: "Thank goodness that is straight at last"; but with Miss Forbes-Mosse the lid slips down upon her fingers before she knows whether she is finished or not.

"The Voyage Home" is written after the model of the Galsworthian chronicle, where the process of straightening things out is more important than the things themselves. Mary Hervey, who was the central figure of "The Lovely Ship," to which the present story is a sequel and finale, maintains her place. She is seen still governing the great family shipping business of the Garton Line for which her shadowy, intellectual husband has little taste; and attempting to govern the lives of her children. The son is more amenable than Sylvia, the more interesting of the two daughters. Mary Hervey succeeds in steering him safely through his love affair and, like most dominating people, at once denies any suggestion of interference while being slightly disconcerted by her success.

Her Mother's Daughter

Sylvia is very much her mother's daughter. She has a will, if an erratic one, of her own. At the age of 18 she is almost decoyed into an elopement, and indeed gets as far as France, the traditional terminus of all those things that are better ordered. But, having seen through the baseness of one young man, she hustles brazenly into matrimony with another in order to save her face. This is as it may be. Galsworthy has been telling us for a long time that this is the strongest motive among the English; but we remain distinctly skeptical of the Garton Line captain, who leaves his ship to marry Sylvia, at her request. Gradually the family tangle is sorted out. Mary herself, while seeking relief for her son and husband in a sea voyage, finds herself at last reconciled to the latter before the threat of adversity.

And there you have the family history tidied up to the present day. The book leaves one strangely unmoved. One feels that the characters' emotions are written about rather than felt. One has to think one's way back into the mentality of that generation to whom the family, that voracious tree, was the basis on which all values depended for their life and justification. "The Voyage Home" is well-stated family history by a woman with her mind firmly made up.

"Don Juan's Daughters" is a very feminine book. If one wished to seek an example in modern English literature of the quintessential feminine, one would have to turn to the work of Virginia Woolf. The resemblance between the two writers does not, however, go much further. Miss Forbes-Mosse has that delightful, sentimental, finicking, meandering and spinsterly fussiness that immediately evokes dreams of gently purring kettles, failing drawing-room fires, a sleep-sodden cat, the rustle of fastidious skirts, talk that is at once sly, sentimental, caustic and guilefully inconsequent, in the declining light of late afternoons in spring.

Three Novellen

The book contains three complete novellen. The title story is a sort of fantasy in which Don Juan is the faintly ridiculous memory of something that has vanished. From a tangle of associations in music and literature, Seville is imagined; in Seville spring up Dona Elvira, Don Juan's wife, and her daughters, pretty empty-headed reminders of their irresistible father. But Dona Elvira does not wish to be reminded of his charm, but only of his wickedness. For years she has respectably maintained the faintly absurd dignity and martyrdom of the wronged wife.

A new Governor and his lady come to the town. She belongs to that vast category which are best visualized by tightening the lips, shutting the eyes close, and exclaiming tartly: "That woman!" And "that woman," like Dona Elvira no longer young, recognizes only too well the smile on the lips of Don Juan's daughters. But the days of jealousy and revenge are over. She wishes rather to make amends; very graciously and unobtrusively she tries to help Dona Elvira to marry the daughters off. Miss Forbes-Mosse is adept in bringing such a situation to a head, in mingling the bitter and sweet perfumes of memory. Her creatures are as elusive as scents which will recall some past scene vividly for a few seconds until, with sadness and inconsequence, it vanishes. The Italianized Spanish scene has the grace of an operetta.

By the same oblique methods the second story, "Dream Children," is gradually evolved. The title describes the story. The author seems to step into the middle of the life of the young married woman who lies thinking of the career she wished to have, into its medley of fancy, recollection and desires; to be at one with the very breathing of a creature who hears of life and remembers, rather than lives it. She lies among her bric-a-brac, tidying, untangling, passing her fingers along the threads until the lid falls. This is a world of day dreams sometimes poignant, sometimes morbid; fanciful and caustic; dramatic and uncanny; astoundingly merry sometimes, and clear. Miss Forbes-Mosse's hand has the blessed touch of the fine artist. She has a sensibility that takes the breath away, and these three novellen are something like literature. The book has a preface by Vernon Lee.

V. S. PRITCHETT

Bookman's Holiday

By L. A. SLOPER

Writing It Right

THROUGH the courtesy of Latrobe J. Sellon of Chicago there has come to our desk a letter written to Mr. Sellon 38 years ago by Ambrose Bierce. "Bitter Bierce," he was called, because of the ferocity of his satire. This letter shows another side of the writer's nature. It reads:

"In reply to your letter of the 15th, I cannot say much that has value. Not knowing you (and not believing in phrenology) it is impossible that I should be able to say what you can learn. Your age should not discourage you.

"As to books, the common textbooks of the schools would be best if they are what they ought to be. Grammar is necessary, of course, to one who wishes to write, but in learning it from any kind of books that ever I have seen you will have to learn much useless trash along with the essentials. There is no help for that, for until you are a skilled grammarian you will not be able to distinguish the trashy from the essential and necessary.

"As you mention my work I ought to say that it is, in my judgment, very bad reading for one not pretty well along in knowledge of the language. My use of words cannot always be justified by the dictionaries, and is pretty certain to mislead those who have not passed beyond the dictionary stage. That is to say, in using many words I am governed by more considerations than their meaning as set down by the lexiographers (sic). Writers of simpler style would teach you more and better.

* * *

"You say that without education you have original ideas. How do you know that? A man of even the widest reading can never be sure that his idea is new. I am not altogether ignorant of the world's literature, yet I am continually finding my favorite 'original' thoughts in books written centuries before my birth. Of no single thought that is worth the thinking can I say that it is mine. I can only believe it is not wholly old.

"Shorthand is not necessary to success in journalism, but helps.

"It is a long path that you propose entering on, and a difficult one. I'm sure that any competent man of letters would say that if he had known there was so much to know he would have chosen another art than the apparently simple one of writing. Yet I should be sorry to discourage you if you have made up your mind.

"Coincidently with grammer (sic) you should study books on English composition. Not all are good, but from all you will get something, and even their errors will probably be better than your ignorance. Later, you will begin unlearning.

"I have not told you much, but this little because your letter has the marks of sincerity.

"By the way, don't concern yourself about originality. You will be original enough if you are right."

* * *

Bierce was 50 when he wrote this letter to a stranger who had asked his advice. It is a product of his second California period, when he was well known as a writer in both America and England. It shows that when he detected the note of sincerity he was ready to go to some trouble to be helpful. His bitterness he reserved for his attacks on shams.

The advice in the letter should be as valuable today as in 1892. Perhaps it is needed even more today. There are so many people wanting to be "writers." How many realize how much is involved?

There is nothing like a guest conductor to make a column a holiday. Especially when the guest is Ambrose Bierce. We shall take space only to record an astonishing announcement culled from John Day's spring list. In "Native Soil," Allan Updegraff, we are told, "has written a finely sentimental story, full of zest for life and gay, discerning comment on our times."

Forecasting relief, we may hope, from the jeremiads of the "lost generation."

Parson Woodforde's Diary

The Diary of a Country Parson: the Rev. James Woodforde. Vol. IV. Edited by John Beresford. London: Oxford. 12s. 6d. net. New York: Oxford. $4.25.

THE fourth volume of the eighteenth-century Diary of Parson Woodforde, which John Beresford (fortunate editor!) is annotating and capably editing, carries the personal history of this garrulous clergyman up to the year 1796.

In it he seems more ready to allow the troubles of life to depress him than before, but he is as full as ever of his Pepys-like relish for details. They are generally the details which most persons would hardly bother to enter in a diary kept for so many years; but, seen in the retrospect of more than a century and a quarter, they prove to be precisely those intimate touches which restore the commonplace thoughts and facts to an intense vitality.

The value of trivial detail in such records has long been recognized, of course, but one hardly expected that another mirror of contemporary life would be discovered in the dusty annals of long ago to vie with such correspondence as that of the Pastons who, like Parson Woodforde and the Brownes, belonged to the county of Norfolk. There are few such complete pictures of the homely side of provincial life, though the Letters of the Sacheverells and Sitwells, edited by Sir George Sitwell, and sections of certain volumes of memoirs, can also compete with Pepys.

The successful continuation of this diary is, therefore, matter for rejoicing. That the Parson ate and drank abundantly, and is apt on occasion to tell us more about the ailments of himself and "Nancy," his wife, than is always pleasant, are facts to be expected and cheerfully supported, in return for the undoubted entertainment of his day-to-day confidences. He is extraordinarily ordinary: therein is the value of his Diary. One day he will record the unwelcome arrival of visitors to the house, with "all things out of their proper places, all hurly and burly," because of "the study, kitchen, back kitchen, Dairy, etc., etc., all white-washing today, by two masons and their Clerks."

He will note what they had for dinner at home, and (still more carefully) what they were served with at the house of a friend or relative. He walked over to Mrs. R. Clarkes and there dined and spent the Afternoon," he notes on July 23, 1793, but "Nancy was invited and pressed much to go, but was afraid of the Rain." Did the Parson make her regret her caution when he returned and told her about it? At any rate, in the Diary that evening he writes: "We had a very good dinner, boiled Maccarel, green Peas Soup, Leg of Mutton boiled and Capers Sauce, Ham boiled and fricaseed Chicken, Beans and Peas, a couple of Ducks roasted, Tarts and Custards." Certainly an ample dinner for a hot July midday!

The chief events of the outer world during the years 1793-1796, which this volume of the Diary covers, were the French Revolution and the war measures of England against France. The Parson is, of course, strongly in sympathy with the dethroned French King and Queen, and indulges in anxious forecasts of the fate of Marie Antoinette. Such political reflections are comparatively few, as also are the references to his priestly duties.

Some more well-produced portraits of people mentioned by Woodforde are given in this volume, and a silhouette of the diarist for frontispiece. There is, in place of an end-paper, a useful map of Norfolk, which was published in the "Beauties of England and Wales" in 1808.

R. L. M.

A Study of Cowper

The Stricken Deer, or the Life of Cowper, by David Cecil. London: Constable. 15s. net.

ONE swallow does not make a summer, though the temptation to think so at least errs on the side of cheerfulness. Yielding to that temptation, one inclines to wonder whether Lord David Cecil is, by any chance, the first swallow of a new summer in English letters. Some of the best known of the younger English poets and critics have had the air of dwelling in a winter of considerable doubt and discontent; if their outlook was new, it was not with the newness of hope. Though the explanation may seem trite and obvious, the war etched deeply into youthful minds, and, 10 or 12 years later, maturity still betrays much bitterness of pattern.

But here is a critic, well equipped with scholarship and judgment, who is young enough to have escaped the personal ordeal of the war years; and, though that exemption may have nothing to do with his outlook, it is a fact that this life of one of the strangest and most unhappy of English poets is notable for the equanimity and easy strength of its style and judgments.

Cowper's life is one that calls for some strength and confidence on the part of its chronicler. The terrible waves of melancholia that, twice in his career, brought the historian of John Gilpin and smooth celebrator of domestic joys close to disaster and, in the end, overwhelmed him utterly, provide no background for facile optimism. Lord David Cecil's method is humane and truly sumpathetic; he reconstructs the poet's life and his period with obvious knowledge and understanding. There are no villains in his tragedy, a tragedy which is all the deeper by contrast with the quiet, middle-class English life that formed its background. He deftly establishes for us the atmosphere of eighteenth century Evangelicalism; and John Newton, often regarded as Cowper's evil genius, is here presented as the hero of "one of the most fantastic fairy tales that was ever the true story of a human being," instead of a dark monster of religious oppression.

Cowper's religious efforts have been blamed for his unbalance, but this critic sees that "religion, so far from being the cause, was the most considerable of the remedies by which he tried to get rid of it." Cowper, like many another sensitive character, was in the very essence of his being desperately ill-adapted for human life; it may be that, in any age and setting, that central despair would have claimed him.

We have here a quiet, but most distinguished study of his career; it is a real pleasure to encounter a style of writing so lucid and sincere. The Prologue alone, with its judicious and compact survey of the eighteenth century, should instantly command the attention of discerning readers.

For his biography, "Ethan Allen" (Houghton Mifflin), honorable mention has been given to John Pell in the $1000 contest, sponsored by the Colonial Dames for the best work on some phase of the Colonial period in American history, written by a citizen of the State of New York. "Ethan Allen" was reviewed in The Christian Science Monitor, Dec. 14, 1929.

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The Case For Prohibition

Prohibition and Prosperity, by Samuel Crowther. New York: John Day. $1.

"PROHIBITION AND PROSPERITY" is a collection of Mr. Crowther's several articles, which appeared recently in the Ladies' Home Journal, where they proved such an effective statement of the case for prohibition that they drew the most fantastic invectives from the opponents of the law. But no critic of Mr. Crowther's contentions even attempted to refute the detailed and thoroughly documented statement of the economic fruits of the Eighteenth Amendment.

And herein lies one of the most interesting aspects of the current prohibition polemics. When the movement for the enactment of national prohibition was at its height, it was premised essentially upon moral considerations, or to use a more accurate phrase, social considerations. Its opponents at that time did not openly debate the social issues, but rested their arguments upon issues of personal liberty, constitutional law, and questions in similar categories. Now that the economics of prohibition is revealed as so eminently sound, in the light of the experience of the past decade, the opponents of prohibition seem inclined to push the economic considerations to one side and to put their case on what they choose to call the moral aspect of prohibition.

One critic of Mr. Crowther's economic analysis, the conclusions of which will be familiar to many readers of The Christian Science Monitor, since they so definitely corroborate the articles of Prof. Herman Feldman, contends that, even though prohibition be an economic success, it is deficient as a social-moral undertaking. There is plenty of evidence to controvert such a point of view. But the economic benefits which have accompanied prohibition themselves testify to social and moral progress. Economics cannot be isolated from its social environment. The economic by-products of prohibition are only superficially economic; basically they are economic manifestations of individual, social and moral progress.

Mr. Crowther writes with the detachment of a research student, and the clarity of a journalist. His book is a welcome and worthy addition to the nonfanatical and instructive literature of prohibition.

Osbert Sitwell's second novel, "The Man Who Lost Himself," is issued in the United States by Coward McCann. It was reviewed in these columns in the English edition (Duckworth), Dec. 14, 1929.

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The Genesis of War

The Evolution of War: A Study of its Role in Early Societies, by Maurice R. Davie. New Haven: Yale University Press. $4.

WITH the five greatest powers of the world in conference to eliminate the means of warfare, and all civilization talking about permanent peace, no long-planned book could be more timely than Professor Davie's profound study of the genesis of war. To begin with the beginning of war, the author finds it necessary to begin with the beginnings of human society. With a few notable exceptions, wherever there have been inter-tribal communications there have been inter-tribal wars. The Eskimos of Greenland seem never to have had any wars. Living in a barren country, where the struggle for food and shelter takes all his energies, the primitive Greenlander has neither time nor inclination for war. Not so the Eskimos of Alaska. There, where food is far more plentiful and where nature is much kinder to man, the Eskimos' wars seem to have begun with their very existence in Alaska.

This would seem to show that the primary cause of all wars is based on economic reasons. Where one tribe or nation has something that another tribe or nation lacks and greatly desides there is apt to be, or in the past there was apt to be, war. Professor Davie mentions four major motives for war, and makes economic reasons the first. The other three are: women, glory, religion.

Although unquestionably a pacificist, the author gives Mars his due. War has forced man into co-operation, says Professor Davie, and out of that co-operation has grown the present-day stage of culture which we call civilization.

Just as war has helped to produce civilization so, Professor Davie hopes, civilization, when it has progressed a little further, will end war. He sees many signs. For one thing, woman, the second basic cause for savage warfare, no longer provokes war. Except among certain tribes not yet civilized, men no longer fight over the possession of a woman. Unfortunately, however, as he sees it, woman remains as important as ever when war is being waged for some other cause. Where warlike qualities are approved, women still strengthen and support warfare by their openly expressed admiration of such qualities.

War for booty, where no higher aim than robbery of one nation by another is under consideration, is also, for this civilization, a thing that has passed forever. Or does Professor Davie think so? One cannot be quite sure of his opinion on this subject, even after a second reading of his interesting chapter devoted to a discussion of "War for Land and Booty."

One dislikes finding fault wth a work so valuable as "The Evoluton of War," but faults are there. The first one is that the title is a misnomer. Professor Davie does not give us the evolution of war, except by inference. He does give us a fine presentation of primitive warfare and its causes. A better title, it seems to this reviewer, would have been "The Genesis of War"; unless the author plans to carry his studies into modern times, and intends this volume to be the first of a series. From the viewpoint of the student, it is to be hoped that this is Professor Davie's intention. Unmistakably, he has a flair for his subject, and succeeds in making interesting and vital a book that might easily have become a dry-as-dust treatise.

Still another objection a captious critic might make is that Professor Davie buries his best points under too great an accumulation of evidence. The lay reader is mazed at times by the barrage of facts with which he is assailed in support of some point he has been perfectly willing to accept on the say-so of the author. Furthermore, this particular reviewer would have liked a more sparing use of quotation marks. Professor Davie has splendid ideas of his own. If, in his future books, he will clothe his own ideas in his own words, which are excellent, he will add greatly to the pleasure of his readers.

With these minor objections out of the way, a great deal remains to be said for "The Evolution of War."

One has time and space, however, to dwell upon only one additional point—the sincerity of the writing. There can be no doubt that the author is an ardent seeker after the truth. With permanent peace as his goal he seeks, through a study of warfare, to find the key that will forever lock the door on Mars. But his inherent honesty forces him to give facts that would seem almost to thwart his purpose. He checks up on 3357 years of man's history and finds in that time only 227 years of peace. Notwithstanding this fact, he believes that the tendency throughout the ages has been toward "the development of peaceful methods of settling disputes, especially within the group." And if within the group, why not hope that these peaceful methods may be extended to intergroup and international dissension, until this scourge of mankind—war—has become in reality an anachronism?

A Rich Miscellany

A Miscellany, by A. C. Bradley. London: Macmillan. 10s. 6d. net.

THIS volume of critical obiter dicta covers such diverse and potentially rich subjects as Jane Austen; Odors and Flowers in the Poetry of Shelley; other aspects of Shelley (and of Matthew Arnold!); Coleridge's Use of Light and Color; Keats and "Philosophy"; various wise glances at Shakespeare, and Inspiration. Perhaps Dr. Bradley's broad and balanced judgment is sufficiently indicated by a specific instance. In his paper on the "Reaction Against Tennyson," he observes that the antipathy to Tennyson's defects causes a reader to "remain unmoved by lines which, if he were ignorant of their authorship, he would hail with delight. The loss of such delight is a heavy one, and ingratitude is not a pretty vice; but otherwise the reaction against Tennyson is not, on the whole, a matter for regret." On the analogy of the reaction against the anti-Dickens movement which has placed Dickens high in the literary heavens, Mr. Bradley holds that Tennyson's nadir has almost been reached and that better times are ahead for his reputation.

What must always puzzle an intelligent reader of such critical pronouncements is the importance attached to literary fashions. Most of us who read with intelligence and pleasure strike a balance of our own with authors and works, and soon learn to ignore the fads and fancies, the prejudices and puffings-up encouraged by the latest "high-brow" leader. It is the wisdom and the lightly carried learning of such a critic as Mr. Bradley which makes his discussion of Tennyson's reputation and fame so instructive. And, of course, the moment the begins to deal with Tennyson's "philosophy," as is the case when he is dealing with the "philosophy" of Keats, he writes with a rich illumination of the theme that few critics could bring to it.

The most striking, because most surprising, virtue of this "Miscellany" is the critic's ability to leave philosophy behind when it is not wanted, and to concentrate on illuminating details; as when he gives tables of the percentages of monosyllabic words in English literature of different periods, or traces the odors and flowers in Shelley's glowing imagery. A variant of this delightful detective work is the mixture of textual criticism and biography to be found in the paper on Jane Austen. One of the happy suggestions made by Mr. Bradley in this brilliant paper is that "some one in want of a subject for a degree thesis might turn his attention" to Jane Austen's knowledge of the contemporary minor drama. This knowledge, he feels, may well have provided her with many plots, situations and such typical characters as Mr. Bennet and Sir Walter Elliot, who "seem almost to be made for the theater." Space will not permit of a more detailed account of the fascinating inquiry into this subject which Dr. Bradley has inaugurated; but, after reading him, one has no doubt of its pertinence and value.

R. L. MEGROZ.

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RECOVERY IN PRICES AFTER EARLY DECLINE

Stock Market Is Irregular—Some Short Covering—Copper Shares Easier

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NEW YORK—Stocks were irregular today. The selling movement which set in following the advance in the bank rate continued during the early trading in such volume that at one period the ticker was 12 minutes behind the board.

After the first hour the tide turned and prices recovered under buying which presumably represented covering of shorts, although some new buying may have appeared. Steel Common was a strong spot in the market, with virtually all leaders showing some improvement.

Whether the recent pressure on the market was due to a change of sentiment by merely reflected selling "on the good news" of the bank rate cut is a question of opinion. It may be that some operators who sponsored the rise think the market had gone too far ahead of business. Rumors of an impending cut in copper prices precipitated selling of copper shares.

Wheat and cotton continued to move in opposite directions, the former sinking still lower, while cotton persisted in its upward trend. In the grain market it was said that a decline in Liverpool was responsible for the weakness in Chicago.

A rise in Canadian exchange to a new high level for the year was the feature of the foreign exchange market. Montreal exchange is at discount of only quarter of one per cent. The rise is seasonal in anticipation of opening of the export season in the Dominion.

Japanese yen registered a new high rate of 49.40. It was said that the spot market for yen has been swept bare. The rise in yen also is seasonal but it has been accelerated by the gold policy of Japan which has resulted in large exports of gold, totaling upward of $65,000,000 to the United States.

One of the interesting features of the money market is that the rapid decline in prices has not affected sterling exchange. That is doubtless due to the fact that our decline here has been paralleled in the London market, with the result that there is no actual discrepancy between the two money centers.

MONEY MARKET

Current quotations follow:

	Boston	New York
Call loans—renewal rate	3½%	3½%
Commercial paper	4½@4¾	4½@4¾
Customers' loans	5 @5½	4¾@5
Collateral loans	5½@6	6½
Year money	6½	..
Time Loans—		
Sixty-ninety days	4¼@4½	4¼@4½
Four to six months	4½	4½
	Today	Last Previous
Bar silver in New York	41⅞c	41½c
Bar silver in London	19¼d	19⅛d
Bar gold in London	84s 11¼d	84s 11¼d

Clearing House Figures

	Boston	New York
Exchanges	$22,000,000	$1,463,000,000
Year ago today	101,000,000	1,580,000,000
Balances	34,000,000	173,000,000
Year ago today	49,000,000	232,000,000
Exchanges for week	463,000,000	7,374,000,000
Balances for week	192,000,000	992,000,000
F R bank credit	32,251,835	171,000,000

Acceptance Market

30 days	3⅜@3⅛
60 days	3⅜@3¼
90 days	3⅜@3¼
4 months	3⅜@3¼
5 months	3½@3⅜
6 months	3½@3⅜

Leading Central Bank Rates

The 12 Federal Reserve banks in the United States and banking centers in foreign countries quote the discount rate as follows:

Atlanta	4½	Calcutta	7
Chicago	4	Budapest	6½
Boston	4	Copenhagen	4½
Cleveland	4½	Lisbon	5½
Dallas	4½	London	4
New York	4	Madrid	5½
Philadelphia	4½	Oslo	5
Kansas City	4½	Helsingfors	6
Minneapolis	4½	Paris	3
Richmond	4½	Prague	5
St. Louis	4½	Riga	7
San Francisco	4½	Rome	6½
Athens	8	Swiss Bank	6½
Amsterdam	3½	Stockholm	4
Berlin	5½	Sofia	6
Brussels	5	Tokyo	5.48
Bucharest	9½	Warsaw	7
Bombay	7	Vienna	6½

Foreign Exchange Rates

Current quotations of foreign exchanges compare with the last previous figures as follows:

Europe	Today	Last Prev.	Parity
Sterling: Demand	$4.85⅛	$4.85⅛	$4.8665
Cables	4.86⅞	4.86⅞	4.8665
France—franc	.0391¼	.0391¼	.0392
Belgium—belga	.1394	.1394	.139
Italy—lira	.0523¾	.0524	.0526
Germany—mark	.2385	.2385	.238
Austria—schilling	.1409	.1409	.1407
Czech'slov'kia crown	.029	.0296⅞	.2026
Denmark—krone	.2676	.2676	.268
Finland—finm'rk	.0252	.0252	.0252
Greece—dr'chma	.01293¾	.01297⅛	.193
Holland—florin	.4009¾	.4010¾	.402
Hungary—pengo	.174	.1748¼	.1749
Norway—krone	.2675	.2675	.268
Poland—zloty	.1123	.1123	.1122
Port'gal—escudo	.0450	.0450	1.0805
Rumania—leu	.005	.00595⅝	.193
Spain—peseta	.1248	.1242	.193
Sweden—krona	.2685	.2685	.268
Switz'land—franc	.1935¾	.1935	.193
Jugoslavia—dina	.0176	.0176⅞	.193
Far East			
Hong Kong—dol	.3775	.3775	•
Shanghai—tael	.4775	.4771	•
India—rupee	.3620	.3630	.3650
Japan—yen	.4940	.4940	.4984
Phil Islnds—peso	.4987½	.4987½	.50
Sts Stlments—dol	.5625	.5637½	.5678
South America			
Argentina—peso	.3716	.3722	.4245
Brazil—milreis	.1160	.1162	.1196
Chile—peso	.1205	.1204	.1216
Colombia—peso	.967	.9675	.9737
Peru—pound	4.00	4.00	4.8665
Uruguay—peso	.8800	.8800	1.0342
North America			
Canada—dollar	.99¾	.99⅜	1.00
Mexico—dollar	.3112½	.3075	.4985

• Par unsettled.

NATIONAL CASH REGISTER CO.

National Cash Register Company and wholly owned subsidiaries for the year ended Dec. 31 show net of $8,339,639 after depreciation and federal taxes. This is equivalent under participating provision of the shares to $5.24 a share on combined 1,190,000 no-par shares of class A and 400,000 no-par shares of class B, compared with $7,817,571, or $5.21 a share on combined 1,100,000 class A and 400,000 class B in 1928. These earnings, if applied directly to the 1,190,000 no-par shares of class A, equal $7.01 a share compared with $7.10 on 1,100,000 class A shares in previous year.

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United States Pipe & Foundry Company pamphlet report for the year ended Dec. 31, 1929, shows net of $2,581,230 after taxes, depreciation, interest, etc., the same as in preliminary statement, equivalent after dividend requirements on $1.20 first and second no-par preferred to $2.74 a share (par $20) on 600,000 shares of common, compared with $1,812,227, or $1.62 a share, in 1928 on 600,000 common shares, after dividend requirements on $12,000,000 7 per cent old preferred now retired.

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SATURDAY'S TRANSACTIONS ON THE NEW YORK STOCK EXCHANGE

Closing Prices

1930 High	1930 Low	Div. in $		Sales	High	Low	Mar.15	Mar.14
34⅞	23⅛	1.60	Adams Ex	1900	32¼	31¾	31⅞	31⅞
41¼	22	..	Adv-Ru pf	200	35	34⅞	35	..
⅞	½	..	Ahumada	100	¾	¾	¾	..
140⅞	118	3*	Air Reduc	300	134⅝	133½	134	135
34¼	21	2½†	Airway El	11800	34¼	33	34¼	33¼
2½	1⅜	..	Ajax Rubber	200	2	1⅞	1⅞	2
9⅛	7	..	Alaska Jun	400	7¼	7⅛	7⅛	7⅛
34⅛	23	..	Alleghany	6300	31	30¼	30⅞	30⅝
99¾	99⅜	..	Allegh pf ww wi	300	99¾	99⅝	99¾	99⅜
107½	95½	..	Allegh pf ww	900	104¾	104⅜	104½	104¼
282	255¾	6‡	Allied Chem	100	267½	267½	267½	268
68	49¼	3	Allis-Chal	4100	64	62⅜	63½	63⅝
33	28⅛	3	AL Port Cem	1000	34	33¼	34	33
3½	2⅝	..	Amal Lea	100	2⅞	2⅞	2⅞	..
22⅜	18	2	Amerada	800	21¼	21	21¼	21⅜
8¼	6⅜	..	Am Ag Ch	100	7⅞	7⅞	7⅞	7⅝
93	77	2½	Am Bk Note	100	87¼	87¼	87¼	88
42¼	36	..	Am Beet S pf	200	45	44	44	..
55½	40⅛	..	Am Bosch	100	50¼	50¼	50¼	52
53½	46¾	2.40	Am Brake	100	51	51	51	52
128	118¼	7	Am Brake pf	100	126	126	126	33
17⅜	8⅜	..	Am Br Boy	200	14¼	14	14	14¼
146⅜	117¼	4§	Am Can	9400	141½	140⅛	140¾	140⅝
82½	77	6	Am Car & F	300	79	78⅛	78½	79½
116	110	7	Am Car pf	100	112⅛	112⅛	112⅛	112⅛
97	75⅞	7	Am Chain pf	100	94	94	94	95
47½	36⅝	2§	Am Com Alc	200	25⅜	25⅛	25⅛	25⅜
49⅜	35	..	Am European	100	47¼	47½	47½	48
101¼	82⅝	..	Am & FPw	11700	86¾	85	85⅝	87
110	107	7	Am & FP 7	100	109¾	109¾	109⅞	109½
31	19⅞	2	Am Hawaii	400	28	26	28	25¼
39½	35⅛	3§	Am Ice	100	37¼	37¼	37¼	37⅛
51¾	35⅜	2§	Am Int Corp	3500	47	46⅛	46⅜	47¼
105	94⅞	8	Am Loco	300	94½	94½	94½	95
51½	43	3	Am Metals	200	44	44	44	44¾
75	65	7	Am Nat G pf	80	75½	75	75½	75
1	..	½	Am Piano	1300	⅝	⅝	⅝	⅝
108¾	77	1§	Am Pw&Lt	2300	105	104⅛	104½	106¼
103½	100	..	Am P & L 6	120	102¼	102¼	102¼	102¼
86⅜	80	5	Am P&L pf st	100	86¾	86¾	86¾	86½
38	20⅛	1½	Am Radiat	7600	35¼	34½	35	34⅜
135	126¼	7	Am Radiat pf	30	133	133	133	132½
34⅛	20⅛	..	Am Repub	1100	31½	30½	31	..
100⅞	80½	2§	Am Roll Mill	600	93⅜	92¾	93	..
1⅞	½	..	Am Roll M rts	1900	1⅛	1	1	1⅛
26½	17⅜	2	Am Seating	1100	21¼	20½	21¼	..
23⅛	15⅜	..	Am Ship	200	17⅜	17⅜	17⅜	..
78⅞	69⅞	4	Am Smelt	1900	71	70⅜	70⅝	70⅛
67	60⅛	5	Am Sugar	200	63½	63½	63½	..
27½	25	5	Am Tel&Cab	20	27¼	27	27¼	..
243¾	216	3§	Am Tel & T	3100	237½	236	236	..
113	106	7	Am Type pf	10	110½	110½	110½	..
112⅜	88½	1§	Am Wat W	800	103⅞	103¼	103¼	104¼
20¼	7½	..	Am Wool	400	13¼	13⅛	13⅛	13⅜
44⅞	19¾	..	Am Wool pf	600	37¾	36¼	36¼	37½
7½	5	..	Am Writ ct	1700	6⅜	5⅞	6⅜	5⅞
44¾	29½	3	Am Writ pf	200	42½	42	42	42½
80⅜	69½	7	Anaconda	14300	70¾	69½	70¾	70¼
46⅞	35	2.40	Anchor Cap	1100	45¼	44	44⅜	44¾
37⅜	30¼	3	Andes Cop	200	31½	31	31	31⅜
27⅜	22½	2	Arch Dan	200	24½	24½	24½	24½
6¾	5¼	..	Armour Ill A	700	5¾	5½	5½	5⅝
3½	2⅜	..	Armour Ill B	500	3	3	3	3
12¼	6⅞	..	Arnold Cons	500	8¾	8½	8½	9
28⅜	24⅜	2	Ari Metals	400	28⅜	27¾	28⅜	27¾
46⅛	36⅛	4	Asso Apparl	900	43	42	42	43
45⅛	28	2½	Asso Dry G	300	43¼	42¾	42¾	43⅜
240⅛	219⅜	10	Atchison	200	234	232½	232½	234⅛
104⅞	102⅜	5	Atchison pf	500	105	104⅞	105	104⅞
48⅜	36¼	1§	Atl Refin	8700	47⅜	46	46½	47⅜
100½	81½	4§	Alas Pwd	3400	100½	95	99	95⅜
254⅞	175½	4§	Auburn Auto	1300	241	237	237	243
6⅛	3¾	5¾	Austin N	500	4⅜	4½	4½	4⅜
10⅜	4½	..	Auto Sales	1900	7½	7	7	7
46	27	3	Ruto Strop A	300	45¾	44⅜	45¾	44¾
8⅛	4¾	..	Aviation	800	7	6⅞	7	6⅞

38	30½	1¾	Baldwin	1000	34¼	34⅛	34⅛	34⅛
119½	116	7	Balt & O	800	117⅞	117	117	117½
28⅜	20½	2§	Barnsdall A	6600	27⅞	26½	26⅝	27¼
42⅜	32⅞	2	Bendix	1100	44	43⅜	43⅝	44⅛
40	31⅛	2	Best & Co	200	38¼	38	38	38
105¼	92	6	Beth Steel	10000	101	99¾	99¾	100⅜
130½	122¼	7	Beth Steel pf	300	131½	130½	131½	130½
577⅛	477⅛	3§	Bohn Alum	2000	561⅛	541⅜	557⅛	55
73⅜	60⅛	3	Borden	3300	71⅞	71⅛	71⅛	71¾
47¾	32⅝	4	Borg Warner	300	45¾	44¾	45¾	46
112	99	4	Boston & Me	100	104¾	104¾	104¾	..
17½	13½	..	Briggs	1700	16	15⅜	15⅜	15⅞
16¼	13	..	Brockway	100	14½	14½	14½	13⅜
16⅜	6¾	4	Bklyn Man T	4000	7⅝	7⅜	7⅝	7⅜
13¼	10	..	Bklyn-Queen	1500	11¾	11⅝	11¾	11¼
178¼	131	5	Bklyn Un G	200	166¼	166¼	166¼	169
24¾	13⅛	3	Bruns Balke	900	20¾	20½	20½	20½
237⅜	141½	..	Bruns Term	100	16½	16½	16½	16
29⅞	22⅛	1	Bucyrus	300	28⅝	28⅜	28⅝	28½
42¼	33⅜	2½	Bucy ev pf	100	41½	41½	41½	41¼
13¼	9⅜	1	Budd Mfg	800	11½	11⅜	11⅜	11⅜
14⅝	8⅛	1	Budd Wheel	1500	12⅜	12⅛	12⅜	12⅝
55½	29⅞	1.60	Bulard	1800	54	53	54	54
34⅞	26⅛	3	Bulova Watch	700	32⅜	31¾	32	31⅞
91⅜	34⅜	.80†	Burroughs	2800	49⅜	46¾	48¾	49⅛
40	36	2§	Bush Term	100	42⅛	42¼	42¼	42⅜
110	101¼	7	Bush T deb	40	110	109	110	108¾
117	101	7	Bush Big pf	20	115½	115½	115½	..
5¼	3½	2	Butte & Sup	100	3⅞	3⅞	3⅞	3¾
29⅜	16½	..	Butterick	100	26⅛	26⅛	26⅛	27
97	80⅛	..	Byers	20200	97	92	95¾	92⅝

27	19	2	Campbell	100	23⅛	23⅛	23⅛	23⅞
89⅞	74⅞	6	Calu & Ariz	500	78	77⅜	77¾	77½
23⅜	20⅛	4§	Calu & Hecla	1600	26¼	26	26¼	26¼
75⅜	63¾	5	Canada Dry	1400	72⅝	71½	72	73
226¾	187⅜	10	Can Pac	500	203½	202¼	203½	202¾
33⅞	27	2.80	Cannon Mills	400	33⅞	33½	33¾	33
40	31	3	Capital A pf	100	40	40	40	38
294¾	192¼	6	Case Thresh	6000	268	262	264	269
71	54	3	Caterpillar	1200	69½	69⅛	69½	69⅜
60	35½	3	Celotex	3000	55⅛	53	54	54⅝
28¼	23½	1½	Cen Agguirre	100	27⅜	27⅜	27⅝	28¼
34¾	30¾	2	Cen Alloy	100	32¼	32¼	32¼	32¼
65⅜	58½	6	Cerro de P	1000	58½	58	58	58⅛
157⅛	11	..	Cert-Teed	1100	12½	12½	12½	12½
58½	24	4.20	Cheeker Cab	8000	57⅝	56⅜	57⅛	57½
76	63½	3	Ches Corp	600	73	73	73	73⅝
237½	203	10	Ches & Ohio	1500	226½	225	225	227
6⅞	4¼	..	Chi & Alton	100	4⅜	4⅜	4⅜	..
8⅞	5¾	..	Chi & Alt pf	200	6¼	6¼	6¼	..
47	36	..	Chi & E I pf	100	40¾	40¾	40¾	40
40¾	34	..	Chi Gt W pf	100	36½	36½	36½	36½
26⅜	22½	..	Chi M&SP	700	23½	22⅞	23½	22¾
46¼	39¼	..	Chi M&SP pf	800	40	39½	39¾	39½
89⅞	84	5	Chi & NW	100	84½	84½	84½	84½
36	22½	..	Chi Pneu	400	36	35	35½	35
55	51½	3½	Chi Pneu pf	100	54½	54½	54½	55
125⅛	114	7	Chi RI	400	118½	118	118	118
13¼	7⅞	..	Chi RI rts	400	13⅛	13⅛	13⅛	15⅜
28¾	26¾	3	Chi Yel Cab	20	27	27	27	28
41¾	33¼	3	Chrysler	12300	37⅞	37	37	37¾
10¼	8⅞	..	City Stores	100	8⅞	8⅞	8⅞	8⅞
40	37⅛	3½	City St'or A	100	40	40	40	..
38½	33	3	Clark Equip	400	36¾	36¼	36¼	..
105	98	..	Cl CC&St L pf	10	104⅛	104⅛	104⅛	..
161⅜	133¼	6	Coca Cola	400	158½	157⅜	158½	158
50⅜	48½	3	Coca Cola A	100	50⅜	50⅜	50⅜	..
63⅜	61½	..	Col Palmolive	100	63	62½	63	63
35⅜	31⅛	..	Collins&A	300	28½	28¼	28¼	28½
59¾	36½	2	Colo F&I	1000	58	57⅛	57¾	58
6¼	6¼	8	Colo F&I pf	100	6¼	6¼	6¼	..
96⅝	70½	2§	Colum Gas	8400	90⅞	90¼	90⅜	90¾
199	169⅛	5§	Col Carb	3800	190	187⅛	189	188½
31¾	24⅜	.8‡	Col Graph	9000	28⅝	27¾	27¾	28⅛
38	23⅜	2	Com Cred	1800	37	36⅜	37	37¼
90	76¼	6½	Com Cr 1pf	20	89	88	88	88¼
34¾	26	..	Com Sol	19200	33½	32¾	33¼	33
51¾	12¾	.60	Comwlth So	1.00	16⅜	16¼	16⅜	16¼
100	99	..	Commwith So Pn	1000	99⅞	99⅝	99⅞	99¾
18⅞	13½	..	Congoleum	100	17¾	17⅜	17⅝	17⅜
273⅜	155½	2	Con Film	6000	257⅜	253½	253¾	254¼
28¼	18	2	Con Film pf	4000	26⅞	26⅛	26¼	26⅛
123¾	96⅜	4	Con Gas	11100	119¼	117¾	118½	119¾
103	99½	5	Con Gas pf	100	102¼	102¼	102¼	103
20⅜	12	1.20	Container A	100	20½	20½	20½	20½
8½	4¼	..	Container B	100	7¼	7¼	7¼	8
52½	39	..	Cont Bak A	1300	42¾	42¼	42⅜	42½
7	5⅞	..	Cont Bak B	800	5⅝	5½	5⅝	5⅝
94⅞	88	8	Cont Bak pf	200	89	89	89	88¼
68¾	50⅛	2½	Cont Can	2800	66	65¼	65⅞	66
34½	28	3	Cont Dia Fib	8400	29½	28¼	28⅜	29½
77⅞	59	2	Cont Ins	300	67	66¼	67	67
8¼	5⅝	..	Cont Motors	1500	7	7	7	..
26	19½	..	Cont Oil	7100	25½	24⅝	25⅛	24¾
38¾	27¾	1	Cont Shares	2200	35⅝	34⅝	35⅜	35½
99⅜	89½	3*	Corn Prod	1000	93⅜	92⅜	92⅝	94⅛
33	24¼	2§	Coty	100	29⅛	29⅛	29½	29¼
32⅛	25½	2§	Cream of Wheat	100	31⅜	31⅜	31⅜	31½
29⅞	9	..	Crex Carpet	1400	21½	20½	21	22⅜
22	10	1§	Crosley	100	17	17	17	17
53⅞	43	..	Crown Cork	900	51⅜	50⅝	51⅜	51⅛
92½	84	5*	Crucible	200	85	85	85	84
117	110	7	Crucible pf	10	114	114	114	..
9	7½	..	Cub Am S	100	7⅞	7⅞	7⅞	7¼
48	44¾	4	Cudahy	100	45⅛	45⅛	45⅛	45¼
12⅞	6½	..	Curtiss Wr	11700	11¼	11	11¼	11¼
119	13⅜	..	Curtiss Wr A	2100	17⅝	17⅛	17⅝	17⅜
115	111	7	Cushman 7%	10	115	115	115	..

77⅞	31½	..	Gardner M	200	5¼	5⅛	5¼	5⅛
16½	12	..	Gen Am Inv	600	14¼	14⅛	14⅛	14½
138¾	99⅜	4§	Gen Am Tk	1400	104	103	103⅛	103¼
63	49⅛	4	Gen Asphalt	200	62½	61½	61⅜	61¾
125	105	8	Gen Bak pf	7000	115	112	112	114
34½	26	..	Gen Cable	100	30	30	30	31
75¾	65⅜	4	Gen Cable A	100	70½	70½	70½	70¼
79¾	60⅛	1.60	Gen Elec	43700	76	74⅞	75¾	75⅜
55⅝	46½	3	Gen Foods	3800	50⅜	49⅛	50	49
76½	64½	1½§	Gen G&EA	300	69	68	69	69
55¼	50	3§	Gen Mills	100	50	50	50	50⅛
44⅝	41⅛	..	Gen Ital Ed	900	43	42	43	42
46	37½	3§	Gen Motors	24900	45⅛	44½	44½	45
49⅝	32⅝	6a	Gen Pub Svc	2200	41½	41	41	42⅛
17¾	15½	2	Gen O Ad	800	15⅜	15½	15½	15⅝
97	86⅛	5	Gen Ry Sig	500	93	92	93	93
48⅛	39⅞	..	Gen Theatre E	2400	42¼	41¼	41¼	42½
106⅛	87¼	5§	Gillette	8900	90	88¼	88½	89½
85	67	4§	Gen Refrac	5200	84	82½	82¾	84
18	11	..	Gimbel Br	700	16¾	16¼	16¾	16⅞
36⅞	31	2½§	Glidden	600	34	33⅜	33¼	33¼
19	13	..	Gobel (Adolf)	700	15	14⅞	14⅞	14⅞
48⅞	37¾	2½	Gold Dust	2000	42⅞	42½	42½	43

51¾	40¼	4	Goodrich	800	47¾	47¼	47¾	48¼
90½	62	5	Goodyear	2400	89¾	88	88⅜	89½
100⅞	90	7	Goodyear 1pf	100	100	100	100	100
28⅞	21½	2½	Gotham Silk	400	26	25⅞	26	25½
11¼	9⅛	..	Graham-P	700	10	9⅞	9⅝	10
59¾	51	8	Granby	500	53	52	50	54½
49	32¼	..	Grand Silver	100	44	44	44	44¼
20⅜	13⅜	..	Grand Union	600	19⅞	19⅝	19⅞	19½
43	32⅜	1	G-ant (WT)	100	33½	33½	33½	33⅜
100¾	95	5	Grt Nor pf	200	97½	97½	97⅜	97⅛
21⅜	19¾	3.25	Grt Nor Ore	1100	22¾	22	22	22
34½	28	2.80	Grt W Sug	300	32⅜	32	32⅜	32⅛
120	114½	7	Grt W Sug pf	70	120	118½	118½	120
22½	12½	..	Grisby Gru	6100	17	16¾	16⅞	16¾

29	28	1¾	Hack Wt pf	20	29	29	29	..
28	26	1½	Hack pf A	20	26	26	26	..
18½	12¾	..	Hahn Dpt St	300	16½	16⅛	16½	16⅜
29¼	24⅛	6½	Hall Print	200	25⅜	24⅛	24⅛	24⅞
61	55	2	Harbison	50	59½	59½	59½	..
9½	6¼	8a	Hayes Body	300	7½	7¼	7½	7½
118¼	117	7	Herc P pf	100	118¼	118¼	118¼	..
103¾	70	5	Hershey Ch	1000	96⅛	95	96	96
103	83½	5	Hershey pf	100	96	96	96	96¾
35¼	15	..	Hoe & Co	200	20½	19¼	20½	..
12⅝	6⅛	..	Hollander	100	7½	7½	7½	..
29	19	2	Houdaille B	1400	25⅛	24¾	25	25⅞
86¾	52½	..	Houston Oil	1000	83½	80	81⅝	82½
41⅝	35½	4§	Howe Sound	100	35½	35½	35½	35⅝
51⅞	46⅝	3½	Hud Man	100	49½	48½	48½	..
62⅞	53⅜	5	Hudson Mot	1000	55	54½	54½	54⅞
24¾	20¼	2§	Hupp Motors	400	21⅛	21	21	21

131	128	7	Ill Central	100	128⅛	128⅛	128⅛	128¼
25¾	20¼	2	Ind Oil & G	5000	25¾	25½	25⅛	25¾
17	5	..	Indian Mot	1000	10	9⅝	9⅞	10⅛
87½	30	7	Indian M pf	10	60	60	60	..
23¾	17¾	..	InIdian Refin	1600	21⅞	20¾	21⅝	21¼
22⅜	16	..	In

WORLD REVIEW OF BUSINESS AND FINANCE

Some Tapering of Steel Demand in United States—Far Eastern Reports

The world-wide decline in commodity prices, the trend toward easier money, and considerations of the gold situation continue to engage the attention of economists.

Benjamin M. Anderson, speaking before the Indianapolis Bond Men's Club last night stated that he shares neither the view that there is a gold panic impending nor that there is gold in such abundance as to satisfy those clamoring for very low interest rates.

"There is enough gold in the central banks of the world to make it easy to supply all the bank credit that is needed for legitimate business purposes," said Mr. Anderson, "and the annual production of gold is ample to meet the legitimate needs of business expansion. But there is not enough gold in the world to enable us to continue the rapid expansion of bank credit of recent years."

Further easing of credit has developed this week both at London and New York. The decline in open-market rates at London has been exceedingly sharp, money being now available under 3 per cent. At New York there has been a general readjustment of rates, with the Federal Reserve rediscount rate marked down to 3½ per cent and bankers' acceptances off one-eighth of 1 per cent.

A slowing-up of the pace of increase in steel production in all but the Chicago district has modified expectations of an immediate upswing in United States business. The fact that a tapering of demand has occurred in a season usually important for the industry has caused some concern, but this consideration should be balanced against the unusual proportions of the increase in steel demand and output since December. In such a light the present retardation of the advance in steel operations appears as having only temporary importance.

BOSTON STOCKS

Closing Prices

Sales	High	Low	Mar.15	Mar.14
100 Adventure	20	20	20	..
100 Air Investors	5	5	5	..
40 Am & For Cont	21½	21¼	21¼	21½
2380 Am Found	27⅞	26¼	26¼	28
5 Am Brit 1pf	70	70	70	..
10 Am Pneu pf	23	23	23	..
235 Am T&T	237⅜	235⅞	235⅞	237½
500 Andes Pet	45	45	45	45
100 Ark Nat	13⅝	13⅝	13⅝	..
85 Bos El	79	77	77	79¼
15 Bos & Alb	179½	179½	179½	179
5 B&M A sta	83	83	83	83
60 Cal & Hec	26½	26¼	26½	27⅛
260 City Service	38¾	38	38⅝	39
450 Cred Alli	16⅞	16⅝	16⅞	16⅞
100 Cr C & Int	10¾	10⅝	10⅝	10⅜
20 East SS	33½	33½	33½	33¾
100 East SS pf	47¼	47¼	47¼	..
40 East SS 1pf	96	96	96	..
35 E G&Fuel	35½	35½	35½	35
77 E G&F pf	94½	94	94½	94½
10 E G&F prpf	77	77	77	77
100 E Mass A	26½	26½	26½	..
185 Edison Elec	**268**	**266**	**268**	**268**
100 Em Asso	**24**	**24**	**24**	**24½**
25 First Nat S	**537½**	**537½**	**537½**	**544¾**
45 Gen Capital	**50½**	**50**	**50**	**50½**
10 Georgian pf	9½	9½	9½	9½
30 Greenfield	18	18	18	..
20 Globe	143¾	143¾	143¾	143¾
10 Higrade	28	28½	28½	..
50 Ind Mot	9¾	9¾	9¾	10
220 Int Carriers	16	15¾	15¾	16¼
195 Isle Royale	10½	10¼	10½	10¾
75 Mass Consol	25	25	25	..
215 Mass Util	10	9⅞	10	10
140 Mohawk	46	46	46	..
30 Nash	48	48	48	47⅞
15 Nat Leather	1½	1½	1½	..
34 NE Tel	146½	146	146½	146½
796 NE Tel rts	8¾	8⅝	8⅝	8¾
580 No Butte	3½	3⅜	3⅜	3½
30 Old Colony	134	134	134	..
20 Pac Mills	27	27	27	..
370 Pocahontas	16¼	16¼	16¼	16½
690 Pub Util	22	21½	21¾	21⅜
465 Quincy Min	38½	38	38½	38⅛
10 Ry & Lt	74	74	74	..
1505 Shawmut	21⅝	21	21	21¼
665 So Sur	26¾	25¾	25¾	27
15 Stl & Web	95½	95⅜	95½	96⅞
20 Tower Mfg	2⅛	2⅛	2⅛	2⅛
88 Tri Cont	15⅝	15⅝	15⅝	..
140 Un Twist D	33	33	33	32
2520 Uni Found	41¾	38¾	39¾	41⅞
30 Uni Shoe pf	32	32	32	..
337 US&El Pow	18⅞	18¼	18¼	19⅛
35 US&Over	18½	18⅜	18⅜	18¼
340 Util Eq pf	81	79⅞	81	80½
200 Utah Met	.51	.51	.51	..
100 Venez M	8	8	8	7

BONDS

$2000 Amoskeag 6s	80½	80½	80½	80½
3000 Bro 5½s	95	95	95	95
1000 Dallas 6s	84	84	84	..
1000 Europe El 6½s	100	100	100	..
1000 E Mass 4½s	47	47	47	..
2000 NE Tel 5s	100½	100½	100½	100½
1000 Wst T&T 5s	100½	100½	100½	100½

DIVIDENDS

Art Metal Construction Company declared a quarterly dividend of 50 cents, payable March 31 to stock of record March 21, placing the stock on a $2 annual basis, against $1.50 previously.

Alpha Portland Cement Company declared the regular quarterly dividend of 75 cents on the common, payable April 1 to stock of record March 25.

The Irving Air Chute Company declared the regular quarterly dividend of 37½ cents per share, payable April 2 to stock of record March 21.

Montgomery Ward & Co. declared the regular quarterly dividend of $1.75 on the Class "A," payable April 1 to stock of record March 20.

West Jersey & Seashore declared a semi-annual dividend of 3 per cent or $1.50, payable April 1 to stock of record March 15, placing the common on a 6 per cent annual basis, against 5 per cent previously. Stock is $50 par.

Auction Post Fence Company declared a stock dividend of 2½ per cent on the common, payable April 1, to stock of record March 15.

American Felt Company declared the regular quarterly preferred dividend of $1.50 per share, payable April 1 to stock of record March 21.

Daniel Greene Company declared the regular quarterly preferred dividend of $1.50 per share, payable April 1 to stock of record March 20.

Boston Herald-Traveler declared the regular quarterly dividend of 40 cents a share and an extra of 10 cents a share, both payable April 1 to stock of record March 26.

Hartley Rogers Trading Corporation declared an initial quarterly dividend of 20 cents on the class A common, payable April 1 to stock of record March 15, placing the stock on an 80-cent annual basis.

Waltham Watch Company declared the regular quarterly prior preference dividend of $1.75 a share, payable April 1 to stock of record March 22.

Gold Dust Corporation declared the regular quarterly dividend of 62½ cents on the common, payable May 1 to stock of record April 10.

Shawmut Association declared the regular quarterly dividend of 20 cents, payable April 1 to stock of record March 20.

Chicago Junction Railways declared the regular quarterly preferred dividend of $1.50, payable April 1 to stock of record March 15.

General Public Utilities declared the regular quarterly preferred dividend of $1.75, payable April 1 to stock of record March 15.

Neisner Bros. declared three regular quarterly dividends of 40 cents each on the common, payable July 1, Oct. 1 and Jan. 1 to stock of record of June 14, Sept. 15 and Dec. 15.

North American Car Co. declared the regular quarterly dividends of 62½ cents on the common and $1.50 on the preferred, payable April 1 to stock of record March 24.

CURTISS AERO OMITS DIVIDEND

NEW YORK—Curtiss Aeroplane & Motor Corporation has omitted the regular quarterly dividend of 50 cents, due at this time.

NEW YORK BOND MARKET

Closing Prices

	High	Low
Ab Straus 5½s '43	99¼	99¼
Alleghany '50 w i	97⅞	97¾
Alleghany 5s '44	101¾	101½
Alleghany 5s '49	101¾	101¾
Allis Chalmers deb 5s '37	101	101
Alleghany Val 4s	95½	95½
Am Cyanamid 5s '42	98⅜	98¼
Am I G Chem 5½s ct '49	104¾	104½
Am Inter 5½s cv '49	100	100
Am Nat Gas 6½s '42	86½	82½
Am Smelting 5s '47	101¼	101⅛
Am Sugar Refining 6s '37	104¼	104¼
Am T & T 4½s cv '39	158½	156¾
Am T & T col 5s '46	104½	104
Am T & T '65	104	103¾
Am T & T s f 5s '60	103¾	103½
Am T & T deb 5½s '43	106½	106⅛
Am Type Founders 6s '40	104⅛	104⅛
Am WW&Elec deb 6s '75	107⅝	107½
Am Writing Paper 6s '47	107⅜	107⅜
Ann Arbor 4s	82	80½
Armour & Co 4½s '39	89¾	89
Armour & Co 5½s '43	85	82⅞
Atch T&SF adj 4s '95 sta	91	90⅝
Atch T&SF gen 4s '95	95	94½
Atch T&SF 4½s	134½	134½
Atlanta Knox & C 4s	93½	93
Atl Gulf & W I col 5s '59	78	77⅝
Atl Refining deb 5s '37	101¾	101¾
B&O 1st 4s '48	93¾	93½
B&O cv 4½s '33	100¼	99¼
B&O rfg 5s '95	104½	103⅝
B&O 5s ct Swn div	104	103⅞
B&O cv 4½s	101½	101¼
B&O 5s series D	104½	103⅜
B&O rfg 6s '95	110¼	110
Bangor & Aroos 4s '51	88½	88½
Bell Tel of Pa rfg 5s '48 B	103¾	103⅜
Beth Sttel pur mon 5s '36	100¾	100¾
Boston & Me 5s '67	100¼	100¼
Botany Cons Mills 6½s '34	42	42
Bklyn-Man Tr sf 6s '68	99½	99¼
Bklyn Un El 1st 5s '50 sta	87	34⅜
Bklyn Un Gas 6s	114	114
Buff R & P 4½s '57	94½	94½
Bush Term con 5s '55	98	98
Bush Term Bldg 5s '60	101¼	101¼
By Products 5½s C	102¼	102¼
Cali Pet cv 5s '39	98½	98
Camaguey Sugar 1st 7s '42	58	58
Can Nat Ry 4½s '57	94⅝	94½
Can Nat Ry 5s July	102	101¾
Can North deb 6½s '46	115	115
Can Nat Ry 5s Oct	102	101⅝
Can Pacific deb 4s	87	87
Can Pacific 4½s '46	100⅜	99½
Can SS Ltd 6s	96¾	96¾
Carolina Clin & O 6s '52	108¼	108
Cen of Ga inc	102½	102½
Cen of Ga 5s C '59	101	101
Cen N E 4s	85	85
Cen Pacific 1st 4s '49	94	93⅜
Cen Pacific 5s '60	104½	104
Cen Pacific TSL 1st 5s '54	93	93
Ches Corp 5s '47	100¼	100
Ches & O 4½s A	97½	97
Ches & O gen 4½s '92	100¼	100
Ches & O 4½s B	97½	97
Chi B & Q 3½s Ill div '49	87½	87½
Chi B & Q 4½s '77	99½	99½
Chi & East Ill 5s '51	78⅜	88⅛
Chi Gt West 4s '59	67¼	67
Chi Ind & L gen 5s '66	103¼	103¼
Chi M StP&Pac adj 2000	74	73¾
Chi M StP&Pac 5s	95⅝	95⅛
Chi & Nw 4½s 2037	98	98
Chi & Nw 4¾s '87	101	100¾
Chi & Nw gen 5s '87	109½	109½
Chi & Nw 7s '30	100½	100½
Chi Railway 5s '27	79	79
Chi RI&P rfg 5s '34	97⅝	95¾
Chi Ter Ha & SE in 5s '60	93½	93½
Chi Un Sta 5s '44	103	103
Chi Un Sta 6½s C '63	115½	115
Chi & W Indiana 4s '52	92	90
Chi & W Indiana 5½s '62	104⅝	104½
Chile Copper 5s '47	96¾	96½
Cin Gas & Elec 4s '68 A	89⅝	89⅝
Clev CC&StL rfg 5s D '63	103⅛	103⅛
Clev CC&StL 6s C '41	105	105
Clev CC&StL 4½s E '77	97½	97
Clev CC&StL Cairo 4s	95¼	93¼
Clev Un Term 4½s '77	98	97¾
Clev Ln Term 5s '73	105½	105½
Clev Un Term 5½s '72	108¼	108
Colo Industrial 5s '34	95½	95½
Colo & So rfg 4½s '35	99¾	99⅝
Colonitd Oil 6s	81½	81½
Colum Gas & E 5s '52 Apr	101	101
Colum Gas & E 5s '52 May	101¼	101
Commercial Credit 5½s '35	97¼	97¼
Commercial Credit 6s '34	99	99
Com Inv Trsut 5½s '49	93⅞	93
Com Inv Trust 6s '48	95	94½
Com Gas 5½s '45	106¼	106
Con Ry Lt & P 4½s Sta	95	95
Consum Pow uni 5s '52	103	103
Container Corp 6s '46	92	92
Crown Wil Paper 6s '51	100⅝	100⅝
Cuba Cane Sug deb 7s '30	41	40⅞
Cuba RR 6s '36	90	90
Cuba RR rfg 7½s '36	95½	95½
Cuyamel Fruit 6s '40	103	103
Del & Hudson rfg 4s '43	93½	93¼
Del & Hudson 5½s '37	104	103¾
Del & Hudson 7s '30	100½	100⅛
Den Gas & Elec 5s '51 sta	101	100¾
Den & Rio G con 4s '36	**95⅝**	**95½**
Den & R G West 5s '55	**98⅛**	**98**
Den & R G Fn rfg 5s '78	94	93¼
Detroit Ed col 5s '33	101¾	101¾
Detroit Ed 5s '49	103¾	103¾
Detroit rfg 5s '40	103¾	103¾
Dodge Bros sf 6s '40	96½	95¾
Don Ill NY 5s	109	109
Erie cv 4s B '53	86	86
Erie gen 4s '96	83½	83
Erie 5s '67	95½	95½
Erie 1st con 7s '30	101⅛	101
Fed Lt & Trac 5s '42	96⅝	96½
Fed Lt & Trac 5s '42 sta	96⅛	96⅛
Fed Lt & Trac 1st 6s '42	102	102
Fed Metal 7s '34	101	101
Fisk Rubber 8s '41	84⅞	84
Fla East Coast 5s '74	54⅞	54½
Gal Hou & Hend 5s '33	99	99
Gen Mot Acc Corp 6s '37	103⅜	103
Gen Inv 5s	85½	85½
Gen Pub Svc 5½s '39	98¾	98¾
Goodrich 1st 6½s '47	107	107
Goodyear 5s '57	94½	94⅛
Grand Tk Ry Can 6s '36	105	105
Great Northern 7s '36 A	112½	112
Gulf States Steel 5½s '42	98½	98¼
Houston B 5s '60	100¼	100¼
Hudson Coal 5s '62	72⅝	72⅝
Hud & Man adj in 5s '57	82¼	81½
Hud & Man rfg 5s '57	98½	98½
Humble Oil 5s '37	100⅝	100
Humble Oil 5½s '32	102¼	102⅛
Ill Bell Tel rfg 5s '56	104¾	104½
Ill Cen 4s '51	92½	92½
Ill Cen 4¾s '66	100¼	100
Ill Cen 6½s '36	110¼	110¼
Ill Cen C St L&NO 5s '63	106¾	105
Ill Steel deb 4½s '40	99	99
Inland Steel 4½s '78	94⅛	94⅛
Inter Match Corp 5s rcts '47	99¾	99½
Inter Rap Tran rfg 5s '66	69½	66¾
Inter Rap Tran 5s sta '66	69¼	66¾
Inter Rap Trans 6s '32	54	54
Inter Rap Trans 7s '32	90½	90¼
Int Cement Corp 5s '48	97¼	96⅞
Int & Gt Nor 5s C	95	95
Int & Gt Nor 1st 6s '52	104	104
Int Mer Mar col 6s '41	99	99
Int Paper 6s '55	91	90½
Int Tel & Tel 4½s '52	91	91
Int Tel & Tel 4½s cv '39	117	116⅛
Int Tel & Tel 5s	97¼	96¾
Kan City Ft&Mem 4s '36	97	97
Kan City So rfg 5s '50	102¼	101½
Kendall 5½s	92¼	92
Kings Co El 4s '49 sta	77⅞	77½
Lack Steel con 5s '50	101½	101½
Laclede Gas 5½s '53	103⅛	103
L'Autaro 6s '54	83½	82⅝
Lehigh Val con 4s 2003	90	90
Lehigh Val con 4½s 2003	99	99
Lehigh Val Coal 5s '44	81	81
Loew's Inc 6s '41	117¼	117¼
Loew's Inc 6s '41 ex-war	98¾	98¾
Louisville Ry 5s	85	85
Louis Gas & Elec rfg 5s '52	101⅞	101⅞
L&N un 4s	95⅝	95⅝
L&N rfg 4½s C 2003	98⅛	98⅛
L&N col 5s '31	100⅛	100⅛
L&N rfg 5½s 2003	106½	106½
L&N 7s 30	100¼	100¼
L&N S Mon col 4s '52	92½	92½
Manati Sug 1st 7½s '42	75	75
Manhat Ry con 4s '90	58	57
Midvale Steel col 5s '36	101¼	101¼
Mil El Ry & Lt 1st 5s '61	100⅛	100¼
Min & StL 1st rfg 4s '49	14¼	14¼
Min & StL con 5s '34	41⅛	41⅛
Min & StL con 5s ct	41⅛	41⅛
Mo K & T pl 4s B '62	89	88⅞
Mo K & T 4½s '78	96	96
Mo Pac gen 4s '75	78½	78
Mo Pac 5s F '77	100⅜	100¼
Mo Pac 5s G '78	101¼	100¼
Mo Pac 5½s '49	111	110¾
Mobile & Ohio 4½s '77	98	97⅜
Mobile & O St L 4s	99¼	99¼
Montana Power rfg 5s '43	102	101¾
Montana Power deb 5s '43	102	101½
Montreal Tram col 5s '41	98¾	98¾
Montreal Tram 5s A '55	94	94
Morris & Essex 4½s	98½	98½
Nassau Elec con 4s '51	55¾	55
Nat Dairy Prod 5½s '48	99	98⅞
N O Pub Ser 5s A '52	91⅜	91
N O Terminal 4s '53	89¾	89¾
N O T & M 5½s '54	103⅜	103⅜
NC&HR deb 4s '34	99⅛	99⅛
NYC&HR rfg & im 4½s 2013	100¼	99¾
NYC&HR rfg & im 5s 2013	107⅛	107
NYC&HR cv 6s '35	107½	107½
NYC M C col 3½s '98	80	79
N Y Chi & St L 1st 4s '37	97	97
N Y Chi & St L deb 4s '31	99½	99½
N Y Chi & StL 4½s '78	97	97
N Y Chi & St L 6s '32	102½	102⅜
N Y Edison 5s '44	104½	104½
N Y Edison rfg 6½s '41	114	114
NY GELH&P pur m 4s '49	94¼	94¼
N Y NH&H 4½s '67	94¼	94
N Y NHH clt 6s '40	105	105
N Y State Ry con 4½s '62	20½	20½
N Y Steam Corp 6s '47	107½	107½
N Y Tel gen 4s '39	99¾	99¾
N Y Tel rfg 6s '41	107¼	107
N Y W'chester & B 4½s '46	90¼	90¼
Niag Lock & O P 6s '58	100¼	100
Norf So rfg 5s A '61	70	70
Norf & W div 4s '44	93	93
Norf & WNR div 6s	102¾	102⅝
Nor Am Cement 6½s '40	62⅛	62⅛
Nor Am Ed 5½s '63	102¾	102⅝
Nor Am Ed 5s C ct	96½	96¼
Nor Pac pr ln 4s '97	91	91
Nor Pac 6s B 2047	113¾	113⅝
Nor States Pow 5s A '41	101	100½
Ohio Riv Ed 6s '48	106	106
Old Ben Coal 6s '41	79½	79½
Ore Short Line gtd 5s '46	104½	104½
Otis Steel 6s '41	101¾	101½
Pac Gas & Elec 5s '42	102	102
Pac of Mo 1st 4s '38	100	100
Pac P&Lt 1st rfg 5s '30	100¼	100¼
Pac Tel & Tel 1st 5s '37	102½	102¼
Pan-Am Pet & T 6s '34	103½	103½
Paramount Bwy 5½s '51	101	101
Paramount Fam Las 6s '47	101½	101½
Pa.melee Trans 6s '44	90	89½
Pathe Ex inc 7s '37	63	61
Penn R R con 4s '48T	94½	94½
Penn RR 4¾s '63	100⅜	100
Penn RR con 4½s '60	101½	100¾
Penn RR gen 4½s '65	100	100
Penn RR 5s '64	104¼	104
Penn RR gen 5s '68	108⅛	108⅛
Penn RR gold 6½s '36	109¼	109
Penn RR col 7s '30	100	100
Peoria Pekin Ry 5½s '74	104½	104½
Pere Marq 5s '56	100½	104
Phillips Pet 5½s '39	104	104
Phil & Read C & I 5s '73	86¾	86¾
Phil & Read C & I 5½s '49	96¼	96¼
Pillsbury Flour M 6s '43	104	104
Port Ry Lt & P 7½s '46	106½	106½
Port Elec Pw 6s '47	99½	99½
Port Gen Elec 5s '35	100½	100½
Postal Tel & Cable 5s '53	95¼	95
Pub Svc E & G 5s '65	104½	104½
Pub Svc E & G 4½s '67	98½	98½
Pub Svc E & G 7s	98	97⅝
Pure Oil 5½s '37	100	100
Purity Baking 5s '48	97½	97¼
Remington Rand 5½s '47 ww	100	98½
Revere Brass 6s	103	103
Rep I & S rfg 5½s '53	103½	103½
Rio G & W 1st 4s '39	94	94
Richfield Oil 6s	95¾	95½
St L & S F 4s A '50	91¾	91¼
St L & S F 4½s '78	94	93⅝
St L & S F gen 5s '31	100½	100½
St L & S F 5s B '50	102½	102½
St L S W 2d 4s '89	80	80
San Ant Pub Ser 6s '52	105¼	105⅛
Schulco s f 6½s A '46	73	73
Schulco s f 6½s B '46	66⅛	66⅛
Seabd A L gold 4s st '50	67⅝	67
Seabd A L rfg 4s '59	59	58½
Seabd A L adj 5s ct '49	55½	55½
Seabd A L con 6s '45	75	74¼
Seabd All Fla Ry 6s A '35	66	65
Sharon Steel Hoop 5½s '48	99⅛	99
Shell Union 5s '47	97	96⅝
Shubert Theater 6s '42	51	50½
Shell Un 5s ct ww	100⅛	99½
Sinclair Cn O 6s '30 D	100⅜	100
Sinclair Cn O col 6½s '38	101¼	101¼
Sinclair Cn O col 7s '37	102¾	102½
Sinclair Cru O 5½s '38	99	98½
Sinclair Pipe L s f 5s '42	96¾	96⅝
Skelly Oil 5½s '39	94	93
So Bell Tel & Tel 5s '41	103⅝	102⅝
So Colo Pow 6s '47	104	104
So Pacific rfg 4s '55	93½	93½
So Pac 4½s '68	97⅞	97¾
So Pac 4½s '69 ww	98¾	98¾
So Pacific cv 5s '34	102	102
So Ry gen 4s '56	91¼	91¼
So Ry con 5s '94	110	110
So Ry gen 6s '56	119	119
So Ry gen 6½s '56	125⅝	125½
Southwest Bell Tel rfg 5s 54	104½	104½
Solway 5s	95½	95½
Stand Oil NJ 5s '46	103½	103½
Tenn Copper 6s B '44	100⅞	100
Tenn Elec Power 6s '47	107⅞	107¼
Terr RR Asso StL rfg 4s '53	91¼	91
Tex Corp 5s '44	103⅛	102¾
Tex & Pac 5s C '79	104½	102¾
Tex & Pac 5s B 77	104½	102⅞
Third Ave rfg 4s '60	91¼	91
Third Ave adj 5s' 60	32	31⅞
Trans Conti Oil 6½s '38	99¾	99¾
Trumbell Steel 6s '40	103½	103
Trap Rock 6s	97	96⅝
Union Oil Cal 5s C '35	100⅛	100⅛
Union Pac 1st 4s '47	95¾	95½
Union Pacific 4½s '67	98½	98½
Union Pacific rfg 5s 2008	109⅜	109⅜
U S Rubber 5s '47	87	87
U S Rubber 7½s '30	100½	100⅜
Utah Lt & Trac 5s '44	94½	94
Utah Pow & Lt 5½s '44	100⅜	100¼
Util Pow & Lt 5½s '47	91¾	91¼
Vertientes Sugar 7s '42	60	60
Va Ry 5s '62	105½	105½
Va & S'west con 5s '58	99	99
Wabash 4½s '78	93½	93½
Wabash 1st 5s '39	102¾	102¾
Wabash 5s B '76	101½	101⅜
Walworth 6½s '35 x w	93	93
Warner Sug 1st 7s '41	105	105
Warner Bros Pictures 6s	109⅞	109½
West Pa Pow 5s A '46	102⅝	102⅝
West Pa Pow 5s E '63	105	105
West Pa Pow 5s G '56	104	104
West Pa Pow 5½s F '53	105⅝	105⅝
Western Electric 5s '44	104	104
Western Maryland 4s '52	82¾	82¾
Western Un r e 4½s '50	73⅜	97?
Western Un 5s '51	103	103
Western Un col 5s '38	101¾	101¾
Western Un 6½s '36	109	109
Wheel & L E 1st 5s '30	101	101
Wheeling Stl 4½s B '53	92	91½
Wheeling Steel 5½s '48	101¾	101⅜
White Eagle Oil 5½s '37	103	103
White Sew Mach 6s '40	73	73
Wickwire Spen 7s cv ct '35	35½	33½
Wilkesbr & East 1st 5s '42	69⅜	69½
Willys-Ov 1st 6½s '33	100	100
Youngstown Sheet	102⅞	102¼
Wilson & Co 1st 6s '41	100	100
Winch R Arms 7½s '41	100	100
Wis Cen gen 4s '49	82¾	82¾

LIBERTY BONDS

	Open	High	Low	Mar15	Mar14
3½s reg '47	100.6	100.10	100.6	100.10	100.6
1st 4¼s '47	101.11	101.15	101.11	101.15	101.14
4th 4¼s '38	102	102	101.29	101.29	101.29
3½s 2nd	100.2	100.2	100.2	100.2	—
US 3¾s '47	101.7	101.10	101.7	101.10	101.8
US 3¾s '56	106.9	106.9	106.9	106.9	106.10
US 4s '54	108.20	108.29	108.20	108.29	102.30
US 4¼s '52	113.5	113.5	113.5	11.35	112.30

Quoted in thirty-seconds of a point. For example, read 102.8 as 102 8-32.

FOREIGN BONDS

	High	Low
Abitibi P&P 5s '53	84¼	82
Adriatic El 7s '52	96½	96½
Agr Mtg Bk 7s '47	75⅛	75
Akershus 5s '63	94	94
Antioquia 1st 7s '57	83½	83½
Antioquia 2nd 7s '57	83⅜	83½
Antioquia 7s A '45	84	83½
Antioquia 7s B '45	84	83½
Antioquia 7s D '45	84½	84
Antioquia 7s '11	81	81
Antwerp 5s '58	95⅜	94¾
Argentine 6½s '62	94½	94½
Argentine Gov 6s June '59	99¼	99⅛
Argentine Gov 6s Oct '59	99	99
Argentine Gov 6s May '60	99	99
Argentine Gav 6s Sept '60	99¼	99¼
Argentine Gov 6s Oct '60	99¼	99
Argentine Gov 6s Feb '61	99¾	99⅜
Argentine Gov 6s '57 A	99⅛	99⅜
Argentine Gov 6s '58 B	99	99
Australia 4½s '56	83	82½
Australia 5s '55	90⅜	90⅛
Australia 5s '57	90¼	90¼
Austria (Gov) 7s '43	106⅞	106½
Austria Hydro 6½s rct	85	85
Austria (Upper) 6½s '57	88½	88½
Bavaria (State) 6½s '45	96	96
Belgium (King) 6s '55	103½	94¾
Belgium (King) 6½s '49	108	103½
Belgium (King) 7s '55	111¾	108
Belgium (King) 7s '56	108	111¼
Belgium (King) 7½s '45	115⅛	107¾
Belgium (King) 8s '41	118⅜	115⅛
Berlin 6s '58	92	118⅜
Berlin 6½s '50	96	91½
Berlin Elec 6½s '51	95	96
Berlin Elec 6½s '59	94⅜	94¾
Berlin Elev (City) 6½s '51	94⅛	93¼
Bogota (City) 8s '45	98⅝	92¾
Bolivia 7s '59 ct	79⅞	88½
Bolivia (Rep) 7s '58	83	79½
Bolivia (Rep) 8s '47	96½	83
Bordeaux (City) 6s '34	103⅜	96½
Brazil (Cen El Ry) 7s '52	89¾	103⅜
Brazil 6½s '26-57	84	89¾
Brazil 6½s '37-57	83⅝	84
Brazil (US) 8s '41	101½	83⅝
Bremen 7s '35	103	101
Brisbane 5s '57	85	103
Breda 7s ww	77⅝	85
Budapest (City) 6s '62	82½	76⅞
Buenos Aires 6s Oct '60	96	82
Buenos A

Intercollegiate, Club and Professional Athletic News of the World

RECORDS FALL IN A. A. U. MEET

Miss Madison Betters World Mark in 100-Meter Free-style Swim

MIAMI BEACH, Fla. (AP)—Three world's records fell into the discard in the second day's program of the Amateur Athletic Union of the United States women's swimming championships here Friday with Miss Helene Madison of the Crystal Swimming Club of Seattle, showing the way in the 100-meter swim.

Miss Madison sprinted the distance in a try against time in 1m. 8s. The former record was held by Miss Albina Osipowich, Worcester, Mass. It was 1m. 9 2-5s.

Miss Josephine McKim, Los Angeles, negotiated the 300-yard swim in 3m. 49s. Officials ruled Miss McKim's time was 9 4-5s. better than a record established by Miss Gertrude Ederle at Brighton Beach, N. Y., in 1922, recognized as official.

Miss Eleanor M. Holm, New York, clipped 1 1-5s. from the 50-meter backstroke mark over the long course, in 37 4-5s. The former unofficial record was held by Miss Sybil Bauer, Chicago.

Officials said the record stood as a world mark, but would be listed under "noteworthy performances" in official listings, since the long course is not recognized in A. A. U. performances.

Miss Jane Fauntz, Chicago, won the low board diving event. She had a total of 122.33 points in unofficial additions of the five judges' decisions, a running full twist, perfectly executed, placed the Illinois girl in the lead for honors.

Miss Georgia Coleman, Los Angeles, placed second in the diving and Miss Evelyn Kennedy, Chicago, was third. The summary:

AMATEUR ATHLETIC UNION OF THE UNITED STATES WOMEN'S INDOOR SWIMMING CHAMPIONSHIPS

100-Meter Freestyle—Won by Miss Helene Madison, Crystal Swimming Club, Seattle, Wash. Time—1m. 8s. (Betters world record.)

300-Yard Freestyle—Won by Miss Josephine McKim, Los Angeles Athletic Club, Calif. Time—3m. 49s. (Betters world record.)

50-Meter Backstroke—Won by Miss Eleanor M. Holm, Women's Swimming Association of New York. Time—37.8s. (Betters unofficial mark made in 1925 by Miss Sybil Bauer.)

Low-Board Diving Championship—Won by Miss Jane Fauntz, Illinois Women's Athletic Club, Chicago, 122.33 points; Miss Georgia Coleman, Los Angeles, second; Miss Evelyn Kennedy, Chicago, third.

Olympics Settle Playoff Doubts

INTERNATIONAL HOCKEY LEAGUE

	W	T	L	Goals For	Agst	Pts
Buffalo	25	4	12	98	64	54
Cleveland	22	9	9	119	74	53
London	23	5	13	110	91	51
Detroit	21	9	11	119	72	51
Windsor	19	8	14	116	90	46
Hamilton	9	8	23	90	117	26
Toronto	10	4	28	84	172	24
Niagara Falls	7	7	26	66	122	21

RESULTS FRIDAY

Detroit 3, Windsor 0.
London 1, Niagara Falls 1.
Toronto 8, Hamilton 0.

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

WINDSOR, Ont.—Detroit Olympics broke the record that Windsor Bulldogs held over them since the 1928-29 Can-Pro League championship final at Fort Erie last spring when they recorded a 3-to-0 victory here Friday night that clinched fourth place for them and put the local club definitely out of the running in the 1929-30 International Hockey League playoff race.

DETROIT		WINDSOR
Brophy, Foyston, Gillie	lw	rw, Carson, Lever
Bellefeuille, Connors, Foyston	c	Neville, Hinsperger
Fillmore, Steele	rw	lw, Duncan, Hinsperger
McInenly	ld	rd, S. Brown
Evans, Hicks	rd	ld, Bellemer, Moore, Hinsperger
Stuart	g	g, Cox, Levine

Score—Detroit 3, Windsor 0. Goals—Bellefeuille, Connors, Foyston for Detroit. Referees—R. W. Hewitson and M. J. Rodden. Time—Three 20m. periods.

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

NIAGARA FALLS, Ont. — The Niagara Falls Cataracts, held the third-place London club to a one-all tie here on Friday night, but the point secured by the tie assured the visitors of a place in the playoffs for the league title which will start next week. The locals scored in the first period and the visitors early in the second. Both goaltenders turned in brilliant games. The summary:

LONDON		NIAGARA FALLS
Sorrell, Groh, Rice	lw, rw	McLeod, Herrington
Rodden, Grosvenor	c	Quesnelle, Elliott
Brydson, Palangio	rw	lw, Lowrey, Desy
Loughlin, Briden, Id	rd	Green, Brown
Holway, rd	ld	Yankoski
Dolson, g	g	Farrell

Score—London 1, Niagara Falls 1. Goals—Sorrell for London; McLeod for Niagara Falls. Referees—I. W. Masters, Kitchener, and Percy Lesueur, Fort Erie. Time—Three 20m. periods and 10 minutes overtime.

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

TORONTO, Ont.—The Toronto Millionaires, who occupied last place in the International Hockey League most of the season, played their final game here on Friday and came through with an 8-to-0 victory over Hamilton, thereby practically clinching seventh place. The locals scored five goals in the first period and three in the second. The summary:

TORONTO		HAMILTON
Gregg, McCalmon, Oullette	lw	rw, Markle, Gauthier
Field, Smith	c	Halliday, Kuntz
Proudlock, Martin	rw	lw, Lauder, McIntyre, Hamel
McBride, Teasdale	ld, rd	Hoffinger, Paddon
Berlet, Moore	rd	ld, Fournier
Fisher	g	g, Gray

Score—Toronto 8, Hamilton 0. Goals—Field 2, Gregg 2, Berlet, Oulette, McBride and McCallmon for Toronto. Assists—Proudlock 2, Field, Moore for Toronto. Referee—G. G. Goodman, London. Time—Three 20m. periods.

HAGEN DEFEATS KIRKWOOD

MELBOURNE, Aust. (AP)—Walter C. Hagen, veteran American golf professional, who is making a playing tour of Australia, defeated J. H. Kirkwood, the Australian trick shot artist, who now makes his home in the United States, in a 36-hole exhibition match today by a margin of two up.

WALKER AND GAMBER WIN

MIAMI, Fla. (AP)—Cyril J. Walker and Clarence Gamber are the new international four-ball golf champions. They captured an extra 18-hole session Friday to win the $5000 event 1 up from Harry Hampton and Neil McIntyre.

MEXICO SELECTS MONTEREY

MEXICO CITY (AP)—The Mexican Lawn Tennis Association announced Friday that Monterey had been selected for the Davis Cup tennis matches with Cuba.

COLLEGE FENCING RESULTS

Hamilton 9, Pennsylvania 8.
Boston 7, Bowdoin 2.

Three Changes in A. B. C. Standing

AMERICAN BOWLING CONGRESS LEADERS

SINGLES

Herman O. Mueck, Toronto	681
Walter V. Harper, Chicago	677
R. J. Dawson, Indianapolis	673
John P. Lorenz, Dubuque, Ia	673
E. V. Priewald, Cleveland	660
Andrew S. Hiltenbrand, Nyack, N. Y.	657
Ralph K. Hollenberg, Chicago	655
Dave O'Hedge, Springfield, O.	655
James K. Kintzen, Chicago	654
Walter V. Shero, Syracuse	647

DOUBLES

J. V. Shinn and J. R. Barrett, Canton, O	1249
F. V. Schleimer and J. O. Pritchett, Indianapolis	1240
W. Hosback and F. Gardella, Detroit	1218
L. Stockholm and C. Hahn, Cleveland	1208
P. N. Wilcox and W. W. Welty, Lorain, O	1190
O. B. Kinkaid and A. C. Buffone, Steubenville, O.	1189
L. S. Vinci and P. K. Peterson, Chicago	1189
J. N. Sotac and J. W. Bucz, Chicago	1189
W. W. Drazic and W. O. Glass, Steubenville, O.	1189
L. F. Fox and F. U. Fox, Indianapolis	1185

FIVE-MAN TEAMS

J. William Thorson, Chicago	2940
Mandar Laquer, Chicago	2907
Nielson Jewelers, Lorain, O.	2847
Andrews Tire & Battery Co., Chicago	2841
William D. Gibson, Chicago	2828
Red's, Buffalo	2803
Davis Furniture, Kenosha	2798
Maas and Welstein, Chicago	2797
Woolson Spice Co., Toledo	2793
Gaults Jewels, Battle Creek, Mich.	2779

ALL-EVENTS

F. C. Quinlaven, Chicago	1855
J. P. Lorenz, Dubuque, Ia	1837
J. O. Pritchett, Indianapolis	1834
H. O. Mueck, Toledo	1814
A. J. Green, Chicago	1813
Emmett Wessling, Cleveland	1801
E. E. Braum, Cincinnati	1796
A. S. Hiltenbrand, Nyack, N. Y.	1785
J. M. Holcer, Chicago	1779
O. O. Hoinke, Cincinnati	1777

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

CLEVELAND, O.—One of the greatest cards of the thirtieth annual American Bowling Congress in session here is carded tonight and tomorrow.

James Smith, generally rated as the greatest bowler of all times, is scheduled with the Green River five of Chicago. Smith shares honors with Bernard Spinella of New York, being the only two men ever to win two all-event national titles. Smith won his first championship in the nine-game division at Buffalo in 1911 with a score of 1913 and repeated at Peoria in 1920 with 1915.

The highly rated Quaker Oats five of Chicago, which won the 1928 event at Kansas City with a 3057 total as the Oh Henrys; the St. Francis Hotel quintet of St. Paul, always a consistent A. B. C. prize winning team, and 61 lineups from Detroit, Milwaukee, Cincinnati, Walkerville (Ont.), Louisville and Racine, Wis., are scheduled.

Only three changes occurred among the high 10 leaders Friday. Red's five of Buffalo led the 64 teams scheduled, the New York State bowlers scoring 2803 to take sixth place and Davis Furniture of Kenosha, Wis., rolling 2798 to take seventh place, forcing the Maas and Welstein five of Chicago into eighth place. Lawrence Stockholm and Carl Hahn, Cleveland, rolled their way into fourth position in the doubles division with a 1203 total.

BIRMINGHAM WINS IN CROSS-COUNTRY

UNIVERSITIES' ATHLETIC UNION CROSS-COUNTRY CHAMPIONSHIP

University	Points
Birmingham	42
Sheffield	169
London	184
Liverpool	201
Leeds	210
Reading	229
Bristol	247
Wales	290
Nottingham	315
Loughborough	426
Southampton	470
Exeter	529

SPECIAL FROM MONITOR BUREAU

LONDON—The cross-country runners of Birmingham University have sprung a surprise by defeating the representatives of Manchester, the holders, and 10 other British 'varsities in the 1930 championship of the Universities' Athletic Union, a body known until this year as the Inter-Varsity Athletic Board. Neither Oxford nor Cambridge participated, although one Light Blue entered as an individual.

Manchester had the satisfaction of providing the first man home in I. S. Drew; but he was chased hard all the way by H. Dearns, first of the Birmingham contingent, which "packed" splendidly to fill six of the first dozen places. A record "field" of 137 runners traversed a fairly "light" course over seven miles, including a good selection of plowed land, and elaborate arrangements were made for the runners' guidance by means of a paper trail and encouraging little signposts, notifying them of the number of miles still to run. After this careful organization, it came as a surprise to learn that the only time taken at the finish was that of Drew, 43m. 35s. The order of the first dozen past the judges was:

Position, Runner and College
1—I. S. Drew, Manchester.
2—H. Dearns, Birmingham.
3—I. G. Helps, Birmingham.
*4—O. T. Rooke, Sidney Sussex College, Cambridge.
5—F. Morton, Manchester.
6—W. J. Tremlow, Liverpool.
7—C. L. Dann, Sheffield.
8—R. W. Scurfield, Birmingham.
9—W. W. Rollinson, Birmingham.
10—J. Davenport, Manchester.
11—N. H. Brettell, Birmingham.
12—A. P. Millidge, Reading.

*Rooke, as an individual entrant, was not counted in the team placings.

PACIFIC COAST HOCKEY LEAGUE

	W	T	L	Goals For	Agst	Pts
Vancouver	18	8	8	79	43	44
Portland	19	6	9	58	32	44
Seattle	14	8	12	73	51	36
Victoria	5	2	27	40	124	12

SEATTLE WINS, 8 TO 0

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

SEATTLE, Wash.—Keeping up a constant rain of pucks on Goalie Robertson all evening, the Seattle Eskimos soundly defeated Victorias Cubs in their Pacific Coast Hockey League game here Friday night, 8 to 0. Before the game was two minutes old Anderson sent Daly's pass into the net. The Eskimos got another in the first period on Savage's brilliant shot 14 minutes later. Seattle made it a complete rout with four goals in the second session, Walker, Harris, Sutherland and Browne all scoring. Two fast plays developed more scoring in the final. Harris took Browne's pass for the seventh score and the final came when Reinikka pushed Browne's assist behind Robertson.

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*Rooke, as an individual entrant, was not counted in the team placings.

LAFAYETTE QUINTET ELECTS

EASTON, Pa.—John Q. Adams of Blue Point, N. Y., was elected captain of next year's Lafayette College basketball team Friday at a meeting of the lettermen. Adams was captain of his freshman quintet, and for the last two years won his letter in varsity competition. He is also a letterman in soccer. J. H. E. Davis '31 of Tarrytown, N. Y., was named manager of the squad.

NAGURSKI SIGNS WITH BEARS

MINNEAPOLIS, Minn. (AP)—B. A. Nagurski '30, all-American star on last year's University of Minnesota football team, announced Friday that he had signed to play professional football next season with the Chicago Bears of the National League. Nagurski has been playing professional basketball this season.

OLYMPIC CLUB QUINTET WINS

Enters Finals in A. A. U. Basketball Tournament—Henrys Also Qualify

KANSAS CITY (AP)—The San Francisco Olympic Club team defeated the Bethany College five, Kansas Conference champions, 23 to 21, after two overtime periods here Friday night, to go into the finals of the Amateur Athletic Union of the United States basketball tournament.

Trailing by 11 to 7 at the first intermission, the Collegians failed to score until midway of the second half. The Olympics had added six points to their half-time advantage, to lead by 17 to 9, when Bethany showed an impenetrable defense and the offense clicked for eight points.

The second half of the game ended with the count tied at 17-all. Toews of Bethany necessitated the overtime play with his field goal, 1m. 20s. before the end of the regular period.

The Henrys of Wichita, Kan., champions of the Missouri Valley A. A. U. Basketball League, conquered the East Central Teachers College five from Ada, Okla., 27 to 22, and earned the right to meet the Olympic Club in the final tonight for the championship. Although the count was tied six times, the game was slow and listless compared with the Olympic-Bethany contest.

PICK-UPS

THOSE three new players the Boston Braves have secured, Berger, Moore and Neun, should be a great help to Manager McKechnie in his effort to get the club out of the cellar position in the National League. In the game played on Friday against the Athletics at St. Petersburg, the Tribe collected only six hits, but produced them when needed and defeated the A's, 3 to 2. Out of these six hits, Moore got three, Berger one and Neun one, and that is doing a great deal when considering the fact that they faced such veteran pitchers as Earnshaw, Walberg and Shores.

The Boston Red Sox roster is now complete. Heving has arrived in camp and has signed his contract, while Rothrock is also present. The latter, however, had signed his document some time ago, but was delayed in his arrival because of private affairs.

Clayton Bailey, American Association umpire, arrived at Pensacola on Friday and is ready to officiate the Red Sox's games until they break camp and reach Louisville. He will leave the party at the Kentucky city to join an association club.

The Braves have purchased W. J. Rhiel, formerly a member of the Brooklyn Robins. He can play either the infield or outfield.

Brooklyn players will travel about 1000 miles during the next few days to take part in exhibition games. The club will encounter the Athletics at Miami today in the first of a two-game series, and then will travel on to West Palm Beach to meet the St. Louis Browns. The next step will return them to Clearwater, their headquarters, to engage with the Philadelphia Nationals.

Several recruits were let go on Friday by the St. Louis Cardinals. Delker, Derringer and Carleton will go to the Rochester club of the International League; Hunt returns to Houston of the Texas League, and Clasgow and Bruckman are on their way to Danville.

Lou Allen, now the property of the New York Giants, established quite a record of base running while playing semiprofessional ball in 1928. In that season he stole home 12 times, a record never reached in the major leagues, and also stole four bases in one game, three of these on consecutive pitches. Just what he will do in the majors remains to be seen.

The former Pittsburgh and Giant pitcher, Victor Aldridge, whom the New York club sold to Newark of the International League in 1928, has been purchased by the Toledo club of the same league.

That Manager Howley of the Reds made a wise move when he secured the two American League veterans, Heilmann and Meusel, is shown by the way they are hitting during practice. Both men, especially Heilmann, have consistently been knocking the ball over the fence and out of the park at Orlando, Fla. Such hard hitting should be a big asset to the National League club.

Coach Carey is spending a great deal of time teaching his Pirate pupils the art of base running. There is no one connected with the game today who could run bases like Carey; and if he can transfer his knowledge to some of the fastest running Pirates, opposing catchers had better perfect their throw to second base.

EIGHT COLLEGES IN N. E. SWIMMING MEET

BRUNSWICK, Me. (AP) — Eighty swimmers from eight colleges Friday night competed in trials in the annual New England intercollegiate swimming meet held at the Curtis pool in Bowdoin College. Besides Bowdin, representatives of Amherst, Brown, M. I. T., Springfield, Wesleyan, Williams and Worcester participated in the nine trial events.

Osipowich of Worcester, clipped 2 3-5s. from the 440-yard mark in the first heat of that event. His time was 5m. 43s.

Another record went by the board as E. L. Sittler Jr. '30, of Brown University was clocked in 4m. 21 1-5s. in the 300-yard medley swim, to break the record of 4m. 28 2-5s., held by Shott of Williams.

J. H. DOEG DEFEATS PARE IN THE FINAL

ORMOND BEACH, Fla. (AP)—John H. Doeg of Santa Monica, Calif., defeated Emmett J. Pare of Dayton, O., and Chicago, and won the Florida East Coast tennis championship here Friday, 6—2, 6—1, 6—1.

The final round match in the singles was more closely contested than the score indicates, but Doeg always had matters in hand.

The semifinal round of the doubles, although scheduled for Friday, was put over for Saturday's program.

FLORIDA EAST COAST TENNIS CHAMPIONSHIP SINGLES—Final Round

John H. Doeg, Santa Monica, Calif., defeated Emmett J. Pare, Dayton, O., and Chicago, 6—2, 6—1, 6—1.

Question of Sails Receives More Than Ordinary Study

The placing of an order during the past week for a substantial amount of homemade cotton duck for the sails of one of the big Class J sloops, gives a further patriotic touch to the American defense against the fourteenth British campaign for the America's Cup. All four defenders have been designed and are being built by Americans, including masts and rigging, but up to a few days ago it looked as if an English firm would supply all the sails made of English woven duck. On Wednesday, however, Messrs. Thorne and Hammond, managing owners of the Whirlwind, while engaging the City Island branch of the English corporation of Ratsey & Lapthorn Ltd., to make most of their sails, specified that some of them should be duck woven of Egyptian cotton by the Wamsutta Mills of New Bedford. The Whirlwind may also have a few sails by the veteran Asa Hathaway.

As many of the yachting experts believe that the America's Cup match will be decided above the deck, all five yachts being very much alike in form and very nearly so in size, the designers have given the question of sails more than ordinary consideration and study.

The amount of canvas which each yacht will carry depends, under the rule, on the size of the boat, so that the Enterprise being the smallest of the four will have the largest sail spread, 7568 sq. ft. How this amount of canvas is to be distributed is left to each designer, with the sole provision that the mainsail shall be jib-headed. Beside this big driver, most of the yachts will carry a suit consisting of a forestaysail, jib, jib topsail, Genoe jib, balloon jib and spinnaker. It is possible that one or two may turn up with a single headsail instead of a forestaysail and jib, something like that carried by the Resolute for a few weeks in 1920.

A suit of sails for one of the 1930 cup defenders costs approximately $25,000 being divided up about as follows: Mainsail, $13,000; forestaysail, $2000; jib, $3000; jibtopsail, $1000; Genoe jib $2000; balloon jib $2000; spinnaker $2000. Every yacht will have at least three suits, and it is understood that one manager has ordered five of them, in addition to six or eight jibs and jibtopsails, the latter being in three sizes.

The English woven duck will be No. 3, while the Wamsutta duck will be No. 4 in weight, considerably less than the duck used by the Resolute in 1920 which was No. 0.

In 1903 Hathaway, who is cutting a few jibs for the Whirlwind made all the sails for the cup defender Reliance, including eight huge mainsails containing 8600 square feet of No. 00 cotton duck woven in Lowell. These sails were the largest pieces of canvass ever carried by a vessel before or since, and are said to have cost $10,000 each. They were all cut and sewn in the loft at the Herreshoff company at Bristol, and only three of the eight were used during the five months racing by the largest of all cup defenders.

A good fitting sail gives a yachtsman more satisfaction than any other adjunct to his boat, yet for some unknown reason two sails supposed to be exactly alike will turn out radically different. Two years ago, Charles Francis Adams had two mainsails for his Sally XIV. With one of them he won every race, while he was beaten nearly every time he carried the other. Both were made by Ratsey & Lapthorn at City Island, and when laid down one on top of the other, they did not vary a quarter of an inch.

Blocks for nearly all the yachts are nearly finished at the factory of Merriman Brothers in Boston. They are of chrome steel, with aluminum sheeves and nearly all of them have been tested. One of the reasons given for the defeat of the Jubilee, the Boston aspirant for cup defense in 1893 was the failure of her blocks. Designer Paine of the Yankee has full knowledge of the Jubilee for she was designed by his brother John B. Paine. The turnbuckles for the yachts are also being made by Merriman, as well as some of the winches, although Lawley and Herreshoff are both supplying winches for yachts which they are constructing.

Most of the wire rigging is being twisted at Hartford, while the Plymoth Cordage Company is rolling the ropes for practically all the boats.

CHAMPIONSHIP INDOOR POLO

SPECIAL FROM MONITOR BUREAU

NEW YORK—Forty-three teams are entered for the seven classes in the United States indoor pony polo championships, which will begin Saturday, March 22, at both the Squadron A Armory and the One Hundred and First Cavalry Armory, in Brooklyn. There will be some duplication, where teams are entered both in the open and in one of the limited classes, but the dates have been assigned, and the open will be arranged to cover the teams freed by defeat in the other classes.

As was done last year, the various circuits have been limited to one team in each class, and elimination matches have been held to decide which team will be selected. Most of these have been determined, but the official announcements have not yet been received by the officials.

For the first time in the indoor championships, the cadet team of the United States Military Academy will be permitted to compete outside the West Point reservation, and will help to open the proceedings next Saturday, encountering the Yale University team in the intercollegiate class.

The circuits to be represented include New York City, Brooklyn, New York State, New England, New Jersay, Boston, Illinois, Ohio and Pennsylvania. All of these are listed in Class C, for teams of 5 to 9 goals handicap, with seven in Class D, omitting Boston and Pennsylvania. There are seven in Class A, but this has been opened to several New York City teams, with the Commonwealth Club of Boston, Yale University, and the Pennsylvania Military Academy to represent out-of-town trios. Six teams are in the open, five in Class B, five in the intercollegiates, and four, Hun School of Princeton, Lawrenceville, Culver Military Academy and Phillips Andover Academy, in the interscholastic class.

The complete schedule, assigned in some cases by circuits, is as follows:

MARCH

22—At Squadron A—Class C. New York City vs. New York State; Intercollegiate. Harvard vs. Princeton; Yale vs. United States Military Academy; open, the Riding Club vs. Optimists. At One Hundred and First Armory—Class C. Brooklyn vs. Pennsylvania; Class A, Brooklyn Riding & Driving Club vs. New York Athletic Club.

25—At Squadron A—Class C. New England, vs. winner of N. Y. City-New York State; Class B, New Jersey vs. New York City; Class A, Yale University vs. winner of Brooklyn R. & D.-N. Y. A. C.

27—At Squadron A—Class C. New Jersey vs. Illinois; Ohio vs. Boston; Interscholastic, Hun School vs. Culver Military Academy; Andover vs. Lawrenceville; Intercollegiate, Pennsylvania Military Academy vs. winner of Harvard-Princeton.

29—At Squadron A—Class D, New York City vs. New York State; Interscholastic Finals; Intercollegiate Finals. At One Hundred and First Cavalry—Class C—Winner of March 25 vs. winner of Ohio-Boston; Class D, Ohio vs. New England; Brooklyn vs. New Jersey; Class C, winner of Brooklyn-Pennsylvania vs. winner of Illinois-New Jersey; Class B, Brooklyn vs. Illinois; Class A, Commonwealth Club of Boston vs. the Riding Club.

APRIL

2—At Squadron A—Class D, Illinois vs. winner New York City-New York State; Class B, Ohio vs. winner of New York City-New Jersey; Class A, Optimists vs. Pennsylvania M. C.; open, to be drawn later. At One Hundred and First Cavalry—Class D, winner of Ohio-New England vs. winner of Brooklyn-New Jersey; Class C finals.

5—At Squadron A—Class D finals; Class A, winner of Optimists-Pennsylvania M. C. vs. winner of the Riding Club-Commonwealth Club. At One Hundred and First Cavalry—Class B finals; open, to be drawn later.

9—At Squadron A—Open semifinals; Class A finals.

12—At Squadron A—Open finals.

PLA-MORS ASSURED OF PLAYOFF PLACE

AMERICAN HOCKEY ASSOCIATION

	W	T	L	Goals For	Agst	Pts
Kansas City	20	13	13	60	63	53
Duluth	17	16	13	78	81	50
St. Paul	16	13	14	88	78	49
Tulsa	16	15	14	83	73	47
Minneapolis	14	12	21	78	80	40
St. Louis	12	11	22	93	111	35

RESULT FRIDAY
Kansas City 1, Tulsa 1.

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

KANSAS CITY, Mo.—Kansas City Pla-Mors were assured a place in the championship playoff of the American Hockey Association here Friday night when they waged a 1-to-1 overtime battle with the Tulsa Oilers, the 1929 champions. Both scores came in the opening period, Williams, right defense of Tulsa, scoring the first goal after seven minutes, and Scott, Kansas City's left wing, shooting past three opposing players to tie the game two minutes before the end of the period. The summary:

KANSAS CITY		TULSA
Scott, St. John, lw	rw	Johnson, Borland
Mitchell, Ranger	c	Sheppard, Moffat
Dunfield, McCormick	rw	lw, Metcalfe
Halderson, ld	rd	Williams
McLeod, Munro	rd	ld, Hansen
Byrne	g	g, McCusker

Score—Kansas City 1, Tulsa 1. Goals—Williams for Tulsa; Scott for Kansas City. Referee—Ambrose Moran. Time—Three 20m. periods and 10m. overtime.

VINCENT RICHARDS DEFEATS HESTON

PALM BEACH, Fla. (AP)—Vincent Richards, former United States amateur doubles and singles champion and Davis Cup player, defeated Paul L. Heston of Washington, D. C., Friday, for the Southern professional tennis championship. The score was 6—0, 7—5, 6—3.

Heston was outclassed by Richards who was playing some of the best tennis of his career.

The doubles final will bring together Richards and George Agutter and Heston with Charles M. Wood Jr. The summary:

SOUTHERN PROFESSIONAL TENNIS CHAMPIONSHIP SINGLES—Final Round

Vincent Richards, New York, defeated Paul L. Heston, Washington, D. C., 6—0, 7—5, 6—3.

COLLINS IS NEAR TO BILLIARD TITLE

ST. LOUIS (AP)—Percy N. Collins of Chicago was on his way to a fifth United States amateur 18.2 balkline billiard championship as the result of his victory over M. C. Walgren of Everett, Wash., Friday, 300 to 174 in 26 innings. Collins, who is undefeated in four matches, meets Edgar T. Appleby of New York, in the final match of the tourney today.

In the day's only other contest, Ray V. Fessenden of Madison, Wis., the defending titleholder, defeated Appleby, 300 to 235 in 34 innings. The contest left Fessenden and Appleby with one defeat each. Fessenden and Appleby each had high runs of 67.

SCOFIELD WINS AT PINEHURST

PINEHURST, N. C. (AP)—E. L. Scofield of New York won the championship of the Tin Whistle Golf Club Friday by shooting a 76 over the No. 1 course to give him a total of 311 for the 72-hole contest played over the four courses of the Pinehurst Country Club. James T. Hunter of North Adams, Mass., and E. W. Fowler of Englewood, N. J., tied for second place with totals of 314 strokes. Next came John D. Chapman of Greenwich, Conn., with 317 and William Fownes Jr., of Pittsburgh, former United States champion, with 321.

LEHIGH MATMEN LEAD

ITHACA, N. Y. (AP)—Lehigh University, defending champion, held a slight lead on points Friday night as entrants in the annual Eastern Intercollegiate Wrestling Association championships battled it out in the semifinal round. Cornell University placed the most men in the semifinals, six, but Lehigh had compiled the highest point total as a result of fall victories scored by three of its representatives.

Facts About Professional Hockey Players—No. 75

CLARENCE H. DAY

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First played professional hockey for the Toronto St. Patricks in the National Hockey League in 1924-25. He was born at Owen Sound, Ont., Can., June 14, 1902. He is a righthand shot, is 5ft. 11in. in height, weighs about 189 pounds, and plays defense. His record:

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1922-23—Hamilton Tigers, Ontario Hockey Association.
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1925-26—Toronto St. Patricks, National Hockey League.
1926-27—Toronto St. Patricks, National Hockey League.
1927-28—Toronto Maple Leafs, National Hockey League.
1928-29—Toronto Maple Leafs, National Hockey League.

BIG TEN MARKS ARE BETTERED

Michigan and Northwestern Swimmers Leading for Title Honors

SPECIAL TO THE CHRISTIAN SCIENCE MONITOR

EVANSTON, Ill.—Record breakers may decide the team swimming championship of the Intercollegiate Conference at the finals of the annual event at Patten Gymnasium here tonight. The contest lies between University of Michigan, the title defender, and Northwestern University, the National Collegiate A. A. champions. Members of both teams broke "Big Ten" records in the preliminaries, while Northwestern placed seven men and Michigan six for the finals.

Michigan started the record smashing with a new mark of 1m. 14.8s. in the 160-yard relay. It held the old standard at 1m. 15.2s. The members of this team were R. P. Walker '30, F. W. Walaitis '30, J. C. Smith '32, and Fells Hosmer '30. In a recent dual meet these Wolverines set a new world's record of 1m. 13.6s. The Conference record, which can be broken only in the Conference meet, may again be lowered tonight.

What may prove to be the turning point of the meet was the elimination of Michigan in the 300-yard medley relay. The Wolverines, who bettered the "Big Ten" record in this event in a recent dual meet, were beaten by surprise by University of Wisconsin and then forced out of second place in the race by Minnesota. Thus the Michigan medley boys failed to qualify, as Northwestern and Illinois swam faster in the second heat.

Capt. A. L. Schwartz '30, of Northwestern, was the outstanding star with two new "Big Ten" records and three first places. He shaved 4s from the 40-yard freestyle mark when he swam it in 18s. R. P. Walker '30 of Michigan, who shared the old mark set in 1925 by R. T. Breyer, former Northwestern swimmer, won his heat in 18.4s. and then finished second to Schwartz in the semifinal. Schwartz set a new 100-yard freestyle record of 52.8s. The former standard was 53.1s., made in 1928 by C. R. Darnall of Michigan. Schwartz won a place in the 220-yard freestyle event.

D. B. Howett '30 of Northwestern, caused a surprise by trimming a second from the "Big Ten" mark in the 200-yard breaststroke with time of 2m. 36.4s. His teammate, Donald Peterson '30, who held the old mark, performed in the slow time of 2m. 39.3s.

Wisconsin showed unexpected strength in the relays, and the presence of University of Iowa, which had no "Big Ten" dual meets because of suspension, added much to the competition. The summary:

40-Yard Freestyle—First heat—Won by A. L. Schwartz '30, Northwestern; J. C. Crookham, Iowa, second. Time—18s. (Breaks "Big Ten" record). Second heat—Won by R. P. Walker '30, Michigan; R. K. Schaffter '31, Wisconsin, second. Time—18.4s. Third heat—Won by F. W. Walaitis '30, Michigan; E. F. Block '32, Illinois, second. Time—19s. Fourth heat—Won by E. L. Lange '30, Wisconsin; J. H. Nickerson '30, Purdue, second. Time—19.4s. First semifinal heat—Won by A. L. Schwartz '30, Northwestern; R. P. Walker '30, Michigan, second. Time—18.4s. Second semifinal heat—Won by F. W. Walaitis '30, Michigan; F. L. Block '32, Illinois, second. Time—19s.

100-Yard Freestyle—First heat—Won by A. L. Schwartz '30, Northwestern; F. L. Block '32, Illinois, second; R. L. Larsen '31, Iowa, third. Time—52.8s. (Breaks "Big Ten" record). Second heat—Won by R. P. Walker '30, Michigan; R. G. Hudson '32, Indiana, second; Wilton Aikin '32, Northwestern, third. Time—55.2s. Third heat—Won by J. C. Smith '32, Michigan; R. W. Niemi '32, Minnesota, second; L. M. Davis '30, Wisconsin, third. Time—56s. Fourth heat—Won by C. E. Chizek '32, Wisconsin; W. M. Covode '31, Northwestern, second; Fells Hosmer '30, Michigan, third. Time—56.6s.

220-Yard Freestyle—First Heat—Won by A. L. Schwartz '30, Northwestern; R. W. Niemi '32, Minnesota, second; J. C. Smith '32, Michigan, third. Time—2m. 19.8s. Second Heat—Won by G. W. Ault '30, Michigan; G. A. Webster '30, Illinois, second; F. C. McCaffree '30, Michigan, third. Time—2m. 21.4s. Third Heat—Won by J. R. Keiding '30, Illinois; R. E. Hayden '31, Minnesota, second; W. S. McCulley '32, Iowa, third. Time—2m. 24.2s. Fourth Heat—Won by W. M. Wilson '32, Northwestern; R. B. Ladd '32, Michigan, second; Julius M. Coon '32, Indiana, third. Time—2m. 21s.

440-Yard Freestyle—First Heat—Won by G. W. Ault '30, Michigan; F. C. McCaffree '30, Michigan, second; L. W. Tracy '32, Northwestern, third. Time—5m. 8.2s. Second Heat—Won by W. M. Wilson '32, Northwestern; William McDonald '30, Michigan, second; T. K. Kelly '32, Minnesota, third. Time—5m. 16.8s. Third Heat—Won by J. R. Keiding '30, Illinois; W. S. McCulley '32, Iowa, second. Time—5m. 18.6s. Best second, McCulley, 5m. 23s.

150-Yard Backstroke—First he

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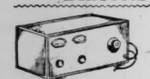
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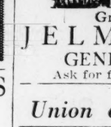
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Advertisements under this heading appear in all editions of The Christian Science Monitor. Rate 60 cents a line. Minimum space four lines. An application blank and two letters of reference are required from those who advertise under a Rooms To Let or a Situations Wanted heading.

AGENTS WANTED

GARTSIDES IRON RUST SOAP removes ink, rust, chemical and many other stains; salesmen wanted; trial 10c: a full size tube for 30c. A 677 Preston St., Philadelphia, Pa.

BUSINESS OPPORTUNITIES

BARBER offered modern shop, not job; chance to do well; man here 5 years proved it; should visit, learn conditions; see advantage. T. E. MOWRY, Marcellus, N. Y.

SCREW-HOLDING screw driver! New patent. Factories, garages, mechanics, electricians, radio, auto owners buy on sight! Western Electric. "Philco." United Shoe Machinery users. Retails $1.50. Your profit 75c. No competition! Revolutionary labor-saver! Tremendous demand! Exclusive territory. Free trial offer. TOOLCO, 2213 Water Street, Boston.

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SALARIED POSITIONS $2500 to $25,000—The undersigned provides a thoroughly organized service of 20 years' recognized standing through which preliminaries are negotiated for position of the calibre indicated; the procedure is individualized to each client's personal requirements; your identity covered and present position protected; not a registration bureau; send only name and address for details. R. W. BIXBY, INC., 120 Downtown Building, Buffalo, New York.

POSTAGE STAMPS

BEAUTIFUL ICELAND COMMEMORATIVE set; 10 varieties unused, $1.00; ask for our latest price list. MOWER, 12 Geary St., San Francisco, Calif.

REAL ESTATE

FOR SALE—1300 acres within 12 miles Baton Rouge Standard Oil Refinery. One mile frontage Mississippi River deep water. Good farming land, mineral possibilities. Brick residence, gravel highway, trunk line R. R., above overflow. Cattle tick free. $25.00 per acre. TOM DUTTON, Baton Rouge, La.

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Mutual 8084 Tucker 5893

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SITUATIONS WANTED—MEN

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COMPETENT stenographer and assistant bookkeeper desires position; good at figures; many years of city experience in various lines; references; prefer Milwaukee or Minneapolis. Box 279, Oshkosh, Wisconsin.

TO LET—FURNISHED

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LOS ANGELES, Traymore Apts., 528 So. Rampart, Wilshire District—Sunny, delightful one and two-room apartments with kitchen and dining alcove, beautifully furnished, steam heat, daily maid service, elevator; garden adjoining; centrally located; R and H cars and bus to door.

LOS ANGELES, CALIF., Westchester Apts., Westchester at Pico—New, fireproof, beautifully furnished, steam heat; 24-hour office service; daily maid service; on car line; cafe.

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Advertisements under this heading appear in this edition only. Rate 30 cents a line. Minimum space three lines, minimum order four lines. (An advertisement measuring three lines must call for at least two insertions.) An application blank and two letters of reference are required from those who advertise under a Rooms To Let or a Situations Wanted heading.

ANTIQUES

ANTIQUE horsehair sofa in perfect condition, solid mahogany frame; can be seen evenings after 6. 833 Beacon Street, Boston. Apt. 20.

WE PAY the highest possible prices for antique furniture, glass, etc. VILLAGE ANTIQUE SHOP, 72 Harvard St., Brookline. Asp. 5561.

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BOSTON—One room, kitchenette, tiled bath, all outside rooms; convenient to church and cars. Apply Suite 16 or JANITOR, 87 St. Stephen St.

APARTMENTS TO LET

BACK BAY, BOSTON

1, 2, 3-ROOM SUITES, all modern, some furnished; no undesirable tenant welcomed; $35 up. SPRING REALTY CO., 131 Audubon Road. Back Bay 4988.

BOSTON, 121 St. Stephen St.—Centrally located, high class, sunny 1 and 2-room kitchenette apartments, furnished or unfurnished; reasonable. Back Bay 1270.

CAMBRIDGE, MASS.—Two new, attractively furnished, connecting; would rent unfurnished or singly; near Hotel Commander. University 6269.

IF YOU are looking for a superior apartment (furnished or unfurnished) in Brookline, Mass., we have the right one for you. MRS. HANCOCK, MISS GORDON, 1359 Beacon St. Regent 3181.

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WHEN you purchase goods advertised in The Christian Science Monitor, or answer a Monitor advertisement—please mention the Monitor.

APARTMENTS TO LET (Continued)

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Apply to Shawmut Realty Trust

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New Packard cars for hire with careful courteous chauffeurs in livery. Ready to go anywhere at a moment's notice. Call and get our rates which are very reasonable.

KENmore 2742-2743

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JAMAICA, L. I., N. Y.—Will take little girl to board in small family; excellent care; reasonable rate. 103-16 117th St.

BOARD FOR CHILDREN WANTED

WANTED—Good home with motherly care for two nice boys, six and seven years of age, in suburb of Boston. A-66, The Christian Science Monitor, Boston.

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RICHARDS STUDIO OF DANCING
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Open for Season—Private and Class
Dances Friday Evenings—Tel. B. B. 6060

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MRS. DeMERS—Dressmaking, remodeling and alterations; finely finished. 10 Melville Ave., Dorchester. Telephone GENeva 1835.

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MARY F. KINGSTON
11 JOHN ST., N. Y. C. Cortlandt 6935

Commerce Employment Bureau
LEONIE L. WILLIAMS
505 5th Ave., New York City Vanderbilt 2607

LOUISE C. HAHN—Opportunities for men and women seeking office positions 280 B'way. New York City. Telephone Worth 2080.

MISS ARNSON AGENCY—Governesses, infants' nurses, attendants, housekeepers. 431 Riverside Drive, corner 115th St. Cathedral 3351, New York City.

WENDLA LARSON AGENCY
2 West 15th Street, New York City
Capable (white) cooks, housekeepers, chambermaids, couples; references investigated.
BELLA BREGER, Licensee. Telephones Harlem 6264—2469.

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CONCERT Singer, Soprano, will accept a few engagements, private or public; home or club entertainment; New York or vicinity. BELLE NIGHTINGALE, 226 B'way, Lynbrook, L. I., N. Y. Tel. Lyn. 5933.

HAIRDRESSERS

WHAT ARE YOUR NEEDS?
Permanent Wave? Shampoo? Manicure? Go to ELIZABETH P. HASSENBERG, 80 Boylston St., Room 1028, Boston, Mass.

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MEN and WOMEN to sell household specialties, such as Dust Cloths, Window Cloths, Silver Polishing Cloths, Imported Linen Glass Towels, etc., on commission. Apply by mail only.
HOWARD DUSTLESS-DUSTER CO.,
401 C St., Boston, Mass.

STENOGRAPHER-SECRETARY for office in Boston, young woman or man, not necessarily experienced but capable. A-70, The Christian Science Monitor, Boston.

HELP WANTED—MEN

ATTRACTIVE opening for estimator with some architectural drafting experience; accuracy essential; position offers a real opportunity for happy work among congenial associates in Boston office of subcontractor building specialty; Christian Scientist preferred; state experience and salary expected. K-32, The Christian Science Monitor, Boston.

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Tenacre Inc.

Tel. Princeton 755 Princeton, N. J.

Rest Home of refinement; highest standards; experienced care if needed; New Jersey State License. Descriptive Booklet. Under management of MRS. KATHRYN BARMORE.

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DINING-ROOM sideboard, serving table and 54-inch round table, mahogany, empire lines, in good condition; price reasonable. K-33, The Christian Science Monitor, Boston.

HOUSES TO LET

9-ROOM STUDIO HOUSE

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DIAMONDS, pearls bought for cash; call or send by mail. WILLIAM LOEB, 516 Fifth Ave. at 43rd St., New York. Vanderbilt 3053.

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LOADS wanted to and from New York City, Philadelphia, Pa.; Baltimore, Md.; Washington, D. C., or any other destination; packing, crating, shipping, storing. NOBLE R. STEVES, 184 Harvard St., Boston 24, Mass. Tel. Talbot 2400.

OFFICE FURNISHINGS

FOR SALE—Large selection of new and used furniture for office or studio. DRIVER DESK COMPANY, 6 East 33rd. New York City.

OFFICES TO LET

NEW YORK CITY, 11 West 42nd St. (Room 1862)—Well furnished practitioner's office, mornings-evenings; near Grand Central. Lackawanna 5145.

NEW YORK CITY—Practitioner's attractive, sunny office part of mornings and evenings. 11 West 42nd St. Chickering 9272, Schuyler 4440.

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GREEN PASTURES
On Long Island Sound
Stamford, Conn.

Colonial manor house with 2 cottages. 6 acres beautiful grounds, private beach; cheerful, luxurious atmosphere, open fires, best table and service attention. Tel. Stam. 3-4749, or write P. O. Box 96.

PHOTOGRAPHERS

HORNER
Oldest Established Studio in Boston
250 HUNTINGTON AVENUE
Opposite Symphony Hall

REAL ESTATE

ARLINGTON, MASS.—Duplex stucco, 17 rooms, fireplaces, sun parlors, $14,000. B-99, The Christian Science Monitor, Boston.

BATH, MAINE—FOR SALE

Bargain to close an estate; beautiful location on main avenue; ample grounds; house of fine dignity and condition; 8 bedrooms 4 baths attractive living rooms, up-to-date plumbing heating, lighting; garage with apartment above all could be used as tea room, small hotel or as summer or all-year home. Box C-4, The Christian Science Monitor, 902 Fox Building, Philadelphia, Pa.

REAL ESTATE (Continued)

TO LET FOR SEASON

This cottage has one of the finest locations in the whole famous Boothbay Harbor region. It stands on the rocks just out of reach of high tide, in the edge of a spruce forest, and facing east, commands a full view of the ocean and islands from the mainland on the north to Cuckolds Light on the south.

About seven miles from Boothbay Harbor, half a mile to the nearest Post Office and general store it is convenient to all the sports and amusements of the Maine coast.

The cottage itself has all conveniences, and the use of a single-car garage. For particulars and rates write to W. A. FLEMING, 167 Oliver Street, Boston, Mass.

REFERENCES DESIRED.

$1800 BUYS A SEVEN ROOM HOUSE with 6 electric lights, furnace heat, two acres of land, Apple and Plum trees. Suitable for poultry. About 2½ miles from Dover on good road.

G. LE ROY GOWEN
464 Central Avenue Dover, N. H.

FINE old colonial homestead, South. N. H.; State road; 44 acres; 8 rooms, fireplaces, wainscoting, electricity, heat, bath, barn; poultry house; price $6500; will let one year. B-97, The Christian Science Monitor, Boston.

FOR SALE

SOUND BEACH, CONN.—Beautiful colonial home, 3 years old, consisting 10 rooms, 3 baths, 2-car garage, perfect in every appointment, oil burner, large lot with trees, flowers; near water; private beach rights; very reasonable for immediate sale. MOLLY STARK, Box 604, Greenwich, Conn. Tel. Sound Beach 7-0775.

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MEDFORD, MASS., Lawrence Road—Few single houses, 7 rooms, fireplace, sun parlor, garage, $12,500. K-35, The Christian Science Monitor, Boston.

ONE of the large houses of West Newton, Mass., has been converted into a 2-family, 7 rooms and 2 baths in each apartment; every modern improvement, including oil heat; exclusive, restricted neighborhood; 18,250 ft. of land. W. Newton 2494-M, or K-34, The Christian Science Monitor, Boston, Mass.

REAL OPPORTUNITY

WOLLASTON, MASS.—For about $500 you can install yourself in a beautiful home in fine condition, select neighborhood. Confer with mortgagee, MRS. LESLEA B. DYER, Granite 4569-W.

Seashore Houses for Sale and Rent

Small farms and country estates for sale; some very fine Cape Cod colonials on our lists in Marshfield and adjoining towns. Apply to J. W. PARKER & SON, Summer St., Marshfield Hills, Mass. Tel. 204-3.

ROOMS AND BOARD

PHILADELPHIA, Germantown, Pa., 448 Church Lane—Furnished room with board, real home comfort. Phone Victor 2624.

THE FORBES

51-53 West 69th, N. Y. C.—Rooms with character, single and double, excellent table; near church.

ROOMS TO LET

A CLUB RESIDENCE
FOR MEN AND WOMEN
$10 TO $25 WEEKLY
TRANSIENTS $2 PER DAY UPWARD

New 550-room hotel private baths, luxuriously furnished, all light and airy; swimming pool, gymnasium, social rooms, library, roof solarium, restaurant; garage; beautiful view New York Harbor; 5 minutes Wall Street; breakfast 25 cents up, lunch 50 cents, dinner $1; also a la carte, at rates that will surprise you.

HOTEL PIERREPONT
Pierrepont and Hicks Streets
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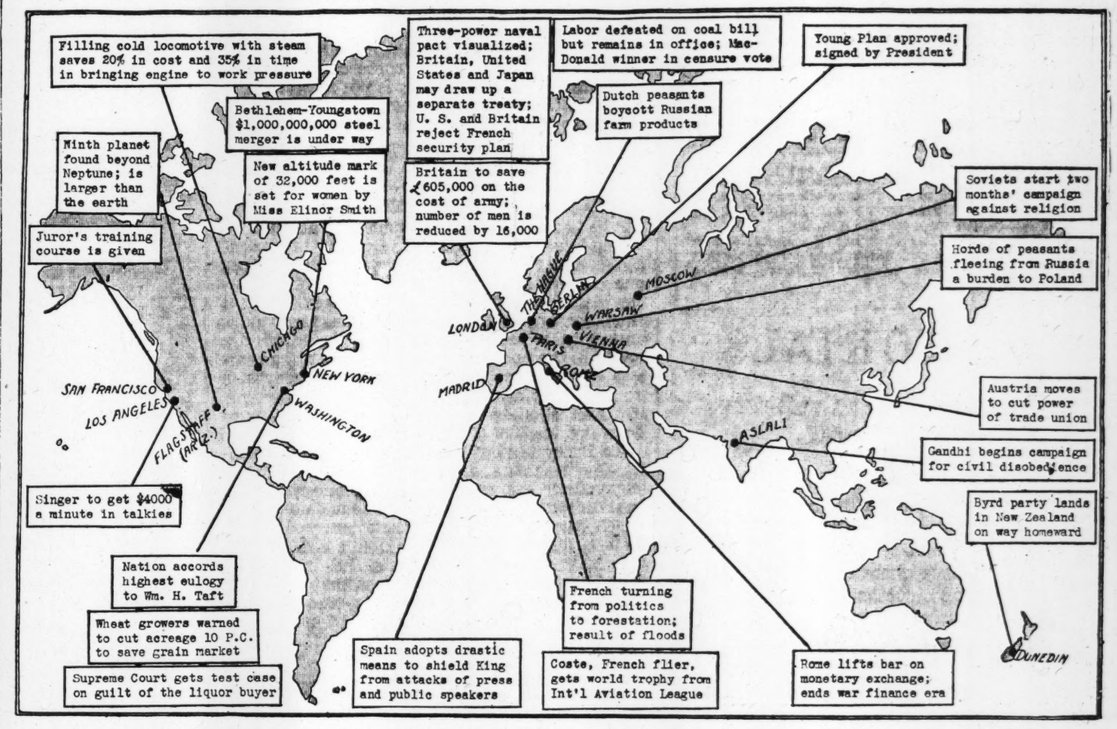
DAILY FEATURES

World News of the Week at a Glance


Filling cold locomotive with steam saves 20% in cost and 35% in time in bringing engine to work pressure
Ninth planet found beyond Neptune; is larger than the earth
Juror's training course is given
Singer to get $4000 a minute in talkies
Nation accords highest eulogy to Wm. H. Taft
Wheat growers warned to cut acreage 10 P.C. to save grain market
Supreme Court gets test case on guilt of the liquor buyer
Bethlehem-Youngstown $1,000,000,000 steel merger is under way
New altitude mark of 32,000 feet is set for women by Miss Elinor Smith
Three-power naval pact visualized; Britain, United States and Japan may draw up a separate treaty; U. S. and Britain reject French security plan
Britain to save £605,000 on the cost of army; number of men is reduced by 16,000
Labor defeated on coal bill but remains in office; MacDonald winner in censure vote
Young Plan approved; signed by President
Dutch peasants boycott Russian farm products
Soviets start two months' campaign against religion
Horde of peasants fleeing from Russia a burden to Poland
Austria moves to cut power of trade union
Gandhi begins campaign for civil disobedience
Byrd party lands in New Zealand on way homeward
French turning from politics to forestation; result of floods
Coste, French flier, gets world trophy from Int'l Aviation League
Rome lifts bar on monetary exchange; ends war finance era
Spain adopts drastic means to shield King from attacks of press and public speakers
SAN FRANCISCO
LOS ANGELES
FLAGSTAFF (ARIZ.)
CHICAGO
NEW YORK
WASHINGTON
LONDON
PARIS
MADRID
ROME
VIENNA
WARSAW
MOSCOW
BERLIN
ASKARI
DUNEDIN

One Minute Biographies

Who: RICHARD HAKLUYT (Hack'-loot).

Where: England.

When: Sixteenth to seventeenth centuries.

Why famous: An English scholar and geographer. He was born in London, his family having been of Welsh, not of Dutch, descent, as many have wrongly supposed. The lad was admitted as a Queen's scholar to Westminster School, that renowned institution which yet flourishes under the shadow of the great Abbey. And sometimes the young Richard visited his cousin, another Richard Hakluyt, who lived in that abode of the lawyers, the Middle Temple in London. This other Richard was one who was greatly influential in stirring the ambitions of his fellow Elizabethans to explore and to colonize the New World. Hence it was not to be wondered at that the schoolboy's future was largely formed through his association with this relative, who discoursed glowingly of strange shores, wide seas and the daring deeds of the explorers, showing the boy "certain bookes of cosmographie, an universall mappe, and the Bible." At Christ Church College, Oxford, Richard's interest in exploration was unchanged; and, having taken his master's degree in 1577, he began to give at the university lectures upon geography.

The discourses of Hakluyt still offer delightful reading and it is interesting to remember that, in many instances, they alone record the stories of many expeditions. Hakluyt's "Divers Voyages Touching the Discoverie of America," published in 1582, persuaded certain influential nobles that this young man, acquainted with "the chiefest captaines at sea, the greatest merchants, and the best mariners of our nation," was deserving of their favor. Thereafter Hakluyt was the recipient of many appointments. While acting nominally as chaplain to the English ambassador at Paris, he was actually making an investigation of French and Spanish movements with regard to New World colonization. A book with an excessively long title recorded the fruits of his labors and recommended that the English should likewise busy themselves with the planting of colonies upon unsettled parts of the coast of North America. After his five years abroad, he brought out his "Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation." It has been said of him that to him "England is more indebted for its American possession than to any man of that age."

The Monitor Reader

These Questions Are Based on Material Appearing in Today's Issue.

What is the correct use of "who" and "whom"?—*Educational Page* 20

How should pruning shears be used to give the smoothest cut?—*Home Building, Equipment, Gardening Page* 20

What kind of wall paper apparently enlarges the size of a room? — *Interior Decoration and Antiques Page* 20

What is a marked characteristic of Rumanian peasant art?—*Art News and Comment*..... 20

With what difficulties is King Alfonso confronted?—*Editorial Page* 20

Grade Yourself
What Is Your Percentage?

A Quotation for Today

ACCUSTOM yourself to master and overcome things of difficulty: for, if you observe, the left hand for want of practice is insignificant, and not adapted to general business, yet it holds the bridle better than the right, from constant use.
—PLINY

In Lighter Vein

Carried Out

The editor of a newspaper wheeled his chair around and pressed a button on his desk. The office boy entered.

"Here," said the editor, "are a number of directions from outsiders telling us how to run our paper. See that every one is carried out."

And the office boy, gathering them all in a large waste basket, did so.—*Montreal Star.*

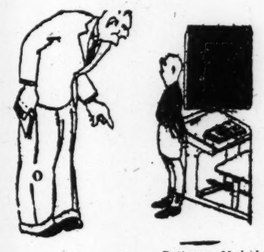
Here Today, Gone Tomorrow

Prospective Bride (to salesman in furniture store): "I'd like to see some cabinets—especially the French style that I've heard so much about."

A Price

"Are you the man who lectures on peace at any price?"

"I lecture on peace, but my price is $100 a lecture."—*Unidentified clipping.*


Gutierrez, Madrid

Teacher: "You have 15 cents in your pocket and lose 10. What have you in your pocket?"
Pupil: "A hole."

Hee-Haw!

In the Country: "Landlord, you said there were donkeys for all strangers who wished to ascend the mountain, and I can only see two."

"Wait a moment, sir. When more tourists come, there will be more donkeys."—*Buen Humor* (Madrid).

A Word a Day

Phantasmagoria

The Greek φάντασμα (phantasma) meant "a spectre," and ἀγορά (agora), "an assembly," so, strictly speaking, our compound conjures up a collection of illusive figures, a medley of mysterious effects, a shifting series of imaginary images or appearances.

Happily this word has been lifted out of the realm of the occult and is now applied almost exclusively to optical effects obtained, for instance, by the magic lantern, whereby the figures on the screen appear to dwindle in the distance, or suddenly rush toward the observer with incredible speed.

Phan-tas-ma-go'-ri-a calls for principal accent on the fourth syllable; sound first and second *a* as in *hat*, third and fourth as in *sofa*, *o* as in *old*, *i* as in *it*.

"The sunset was a phantasmagoria of brilliant colors."

Note: Webster's first choice is accepted as authority for pronunciation.—Ed

"I Record only the Sunny Hours"

'Her Boys'

Walla Walla, Wash.

WHEN they received their breakfast trays Christmas morning, 61 patients in the Government hospital here received clever little men made with jelly beans and gumdrops with Christmas stickers for the face.

The candy "good will messengers" were the work of a Spokane woman who never forgets "her boys." She writes to them at least twice each month, sometimes using postal cards on which she pastes jokes and humorous items; sometimes she writes letters in which are inclosed various "teasers" that give the men a few hours of mental exercise.

A Bus Company's Policy

ACCORDING to a clipping from the London Morning Post, sent in by Miss F. M., one of the bus companies operating from Central London to the country carries blind people free for any distance.

The Mail Bag

Clackamas, Oregon

Dear Editor:

I have just become interested in the Mail Bag and this is my first letter to you. I hope we will get better acquainted. I am a boy of 11 years, living in the rural districts of Portland, Oregon.

It would please me greatly to write to boys of my age in foreign countries, especially Central and South America. What a friendly way to establish peace of nations by becoming friendly with the young people of different nations through your Mail Bag! Ralph B.

Bell, California

Dear Editor:

Will you please forward the inclosed letter to Calvert B. of Australia? I would like to correspond with someone from South America as we are studying South America in school. I surely like the Monitor and the Young Folks' Page. Some of the prep. school stories published on that page are very interesting. I particularly liked "An Ace of a Pal," a story about skiing, you remember.

I have three brothers all younger than myself. My brother, Harrison, is 6 and we go to Sunday School every Sunday. I have a dog named Jerry. Every Saturday the neighborhood boys come over to my house and play ball. We surely do have fun.

Arthur H.

[We are glad to hear that "An Ace of a Pal" was appreciated, Arthur.—Ed.]

San Antonio, Texas

Dear Editor:

San Antonio is a very old city. At one time there was nothing here but missions and one cathedral. These were built by the Spanish and Indian people many years ago. The Old Cathedral (as we call it) is over 200 years old. One mission called San Jose is very beautiful. There is not a nail in the building. There are winding stairs, put together with pegs, that lead to the bell in the tower. It has wonderful carved windows.

The Alamo is another great mission. It was made famous in the war with Mexico, where the Texans fortified themselves in the Alamo. Many old relics and other valued things are kept in it now. The Alamo is in the center of our town and is visited by thousands of people every year.

I don't know how to express my gratitude for the Monitor; it is such a help in many ways. I enjoyed the story about Rebekah Ann so much. I am 12 years old and have attended the Christian Science Sunday School nine years. I will gladly answer any letters, for I hope to have many Mail Bag friends. Inez W.

The following would like to receive letters: Florence S. (12), Lake Worth, Fla.

Mary C., Millis, Mass.—From Girl Scouts.
Kathleen R. (13), Salinas, Calif.—From foreign countries. Belongs to Camp Fire Girls.
Marjorie A. (13), Melrose, Mass.
Constance D. (14), Concord, N. H.
Elizabeth A. (14), Palmyra Extension, N. J.—From western states.
Edith J. (15), Roesser, Manitoba, Can.
Vera S. (15), Chicago, Ill.—Especially from abroad.
Lois R. (16), Independence, Kan.—Especially from South America.
Betty G. (16), Chicago, Ill.—Studying French.

THE UMBRELLA THAT WOULDN'T SHUT

Humorist

Brevities

Life: There's always room for a good man except when he's eaten a full meal in a breakfast nook.

Passing Show: "Why are women habitually late?" asks a writer. Usually for appearance's sake.

THE CHRISTIAN SCIENCE MONITOR

BOSTON, SATURDAY, MARCH 15, 1930

"First the blade, then the ear, then the full grain in the ear"

PUBLISHED BY THE CHRISTIAN SCIENCE PUBLISHING SOCIETY

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All communications regarding the conduct of this newspaper, articles and illustrations for publication should be addressed to The Christian Science Monitor Editorial Board.

EDITORIALS

Why the London Conference Can Succeed

MUST we accept as true the dismal and disheartening picture of the naval conference which is being painted in London? We are told that the conference is "fighting for its life," but with very little chance of success. We are told that genuine reduction of navies is impossible; that instead every nation concerned must have more ships than it possesses today. We are told that there is no way to keep "constructive agreements" from becoming "agreements for construction."

For one we refuse to believe that the forces of fear and hatred are going to overcome the forces of intelligence and friendship. It is well to face the facts, but tons and guns are not the only facts. Greater aspirations for peace than the peoples of the world have ever known and improved methods for safeguarding peace are equally hard facts. So far at London there has been a tendency to recognize only one variety of facts. Calculations have virtually ignored not only the legalistic instruments which have been designed to remove the danger of war, but also the great intangible forces which provide a security more safe than any fleet. It has been forgotten that the friendship of other peoples may be more valuable than any increase in navies, particularly if such increase puts that friendship in jeopardy. Was it arms or allies which saved France in the World War?

Can we not have all the facts? Must we be mesmerized by the mathematics of parity? Can we not lift our eyes and our thought from the frustration of figures? Are we not entitled to believe that there is enough intelligence and enough Christianity operative in the world today to stop the unintelligent and un-Christian piling up of armaments at London?

This conference may determine whether the world shall take a clear step forward toward peace, or whether it shall continue to blunder along preparing for war. Recognition of the conference's vital import for every citizen caused several churches to issue an international call for prayer just before the delegates met in London. Does not the urgency of the present situation send forth its own call for prayerful consideration of the issues and a wise denial of defeatist suggestions which are being so persistently voiced?

King Alfonso's Dilemma

EVENTS in Spain pursue a course that was long ago foreseen. It is difficult to return to a normal régime after a dictatorship. In abrogating the Constitution all the institutions of the country, including the monarchy, were menaced. The menace was not immediate—the dictatorship, while it lasted, served to support the monarchy; but it was inevitable that in the period of transition after the fall of the dictatorship the throne itself would be in some danger. That is exactly what has happened; and it will require the display of all those qualities of statesmanship for which King Alfonso is justly reputed to effect the restoration of liberties which have been for six years denied.

When Gen. Damaso Berenguer took the place of Gen. Primo de Rivera he felt obliged to permit public meetings. But the relative liberty of speech, the relative freedom of the press, resulted in manifestations which created some alarm. Protestations had been rendered impossible, and there had been an accumulation of bitter feelings. When the safety valve was opened, they found vent. It is difficult to suppress grievances without giving them greater intensity. Now that they find expression they are directed not merely against the Dictator, but against the King.

The charge against the King is that the dictatorship was not imposed upon him, as in Italy, but was welcomed by him. The very fact that he eventually dismissed the Dictator is used to show that he was the real master who had allowed a system of government of an antidemocratic character to exist. Upon him, therefore, according to this view, falls the ultimate responsibility for all that has happened in Spain.

That liberals like Miguel de Unamuno should, on their return from exile, demand a republic, is not unexpected. Much more significant is the discourse of Sanchez Guerra, formerly Conservative Prime Minister and firm supporter of the monarchy. He had been placed upon trial by de Rivera and acquitted by his peers. Perhaps his acquittal was the final blow that brought down de Rivera. Now this responsible politician condemns King and Dictator alike. The monarchy as such he believes in, but he recalls that the King deliberately ignored the Constitution and therefore cannot benefit by the doctrine of royal irresponsibility. Although Sanchez Guerra did not call for a republic, his appeal was directed to the republicans.

It will be remembered that Count Romanones, the Liberal leader, and other former ministers, have shown themselves favorable to a sort of Crown Republic. Presumably this means that the King, like a president, should be subject to election. In any case, though there may be differences of opinion as to a precise substitute, it is certain that the present régime is strongly disputed.

In the presence of this situation the Government felt obliged to revert to the dictatorial measures of de Rivera. The elections were adjourned, party propaganda was prohibited, the censorship was reinforced. Abroad, agents were invited to spread semiofficial news regarding Spain—news that is obviously open to suspicion. The Government should make its choice. Without hesitation it should pronounce itself anticonstitutional or constitutional. There can be no half measures. If political liberty is not now accorded to Spain, however dangerous such liberty may appear to be, the consequences may be grave.

Prohibition in Bay State Politics

THE announcement by William M. Butler that he is a candidate for Republican nomination in Massachusetts for the United States Senate as an advocate of bone-dry prohibition, and one committed to this issue since 1924, greatly clarifies the political situation in this State. It should assure to Mr. Butler, who thus far is alone among those seeking the nomination in his dry position, the undivided support of that large section of the Republican Party which believes in prohibition, and which is desirous of standing, like him, shoulder to shoulder with the Republican President of the United States.

Mr. Butler is a business man, a great industrialist. He recognizes, as do practically all who are engaged in the great industrial enterprises of the United States, the tremendous advantage which prohibition, even insufficiently enforced as it is, has been to the economic condition of the Nation. More than this, he is a loyal Republican, recognizing the fact that the President is the leader of his party, and that the attitude assumed by the Administration at Washington is properly to be imitated by the leaders throughout the Nation. He says, "I voted for President Hoover. I stand by his Administration. I would not embarrass it nor will I take part in splitting the Republican Party. I have been recognized by my party with signal honors. I recognize my obligation to it. Hence I stand by the President on prohibition without qualification."

Mr. Butler's pronouncement is of more than local importance. Governor Allen, who seems to be assured of nomination for re-election, placed himself squarely on the side of the President in his message to the Legislature of January 1. Should Mr. Butler be nominated, as there seems much reason to anticipate, the Republican Party of Massachusetts, the party which is normally in the majority in this State, will be thoroughly committed to the prohibition issue, and will be back of the President in his effort to attain success for that policy. This would keep the party in the State in harmony with the policy of the party in the Nation, and assure, in the event of its victory, a continuance of the policy upon which the presidential election of 1928 was won. Before the date of the primaries other aspirants for these offices may see the wisdom of making frank declaration of loyalty to the Constitution and the prohibition policy adopted under it. In such event the Commonwealth would be well served.

Enter Mr. Hughes, Liberal

FEW things are so disconcerting as to find the man at whom you have been throwing snowballs telling your mother what a bright boy you are. This is about the way some insurgent senators must feel in regard to Charles E. Hughes after his first two decisions as Chief Justice of the United States Supreme Court. In both cases Mr. Hughes took the side espoused by the progressives, who challenged his appointment on the assertion that he would be too conservative.

The incident shows how uncertain a business it is to anticipate what a jurist's decisions will be according to certain rigid schools of sentiment or predilection, when he is a broad enough scholar to recognize human and logical values on whatever side of a question they may appear. Although his critics were apprehensive that Mr. Hughes would take part in extending the powers of the courts into an increasing number of matters which they consider legislative, he has in both these decisions upheld or imposed checks upon the courts, one of them in the public utilities field, where special solicitude was felt.

There is significance, however, in the fact that the clause of the Ohio Constitution—which Mr. Hughes and the court sustained—requiring more than a majority opinion of the State Supreme Court to invalidate a legislative act which the lower courts have upheld, does not entirely bar the court from passing on the constitutionality of laws; rather, it directs how the court shall reach a decision. In this it differs from the recent Brookhart proposal which would enable Congress to set aside altogether the functions of the Supreme Court in interpreting the Constitution.

There are times when even first impressions are important. It is a fortunate circumstance which gave the new Chief Justice such an opportunity to assure the Nation that liberal causes will have open-minded and fair consideration as well as thorough scrutiny at his hands. Liberalism in the long run is safer before such a bench than before a bench either of its advocates or its adversaries, for it is put on notice that it must make out a complete enough case to justify its claims, and in so doing will have to think its policies through sufficiently to be ready to accept responsibility for them if adopted.

Music That Speaks for Itself

AMERICAN orchestral works, which have a chance but now and then with the regularly organized concert bodies of the United States, receive exclusive attention at meetings held each season at Rochester, N. Y., thanks to the initiative of Howard Hanson, director of the Eastman School of Music. Since the institution of the plan, seventeen symphonic holidays have been celebrated under the auspices of the school; and up to the last one only new works by the younger generation, men and women of modern ideas, were performed. This time, however, familiar pieces by a person of long established name, representing the style and methods of a past period—George W. Chadwick—figured principally on the program.

The variation in procedure truly indicates breadth of view, the progressives admitting that a national music had at least a kind of existence before their arrival on the scene. Were searching comparison undertaken, possibly certain qualities could be found in the efforts of earlier composers that are wanting in those of later. To illustrate, one of the aims of the Rochester vanguard, especially of those individuals in it who acknowledge French or Russian influence, has been to express humor and to attain the comic, by means of strange harmonies and novel instrumental combinations. But sour satire and grim irony counted out, Chadwick has managed to get about as much fun and good nature into his scores as any American who ever wrote for orchestra. Someone may have originated pages that snap and crackle more in the turning than his, but hardly anyone has set down notes that rise from the paper more alight and alive.

The revolutionaries seeking hospitality under the Eastman roof have evidently held the notion that they could compel the American public to accept American music, if they but brought it up to the times. In particular, they seem to have fancied that by breaking with conventionality, Debussy's way, or departing a little from seriousness, Rimsky-Korsakoff's, they could make their overtures, symphonies and tone-poems succeed. They will perhaps be reminded by Dr. Hanson's revival of the Chadwick pieces that audiences are less interested in how well an American composer can imitate some current European manner, than in how competently and impressively he can speak for himself.

A Five-Horsepower Umbrella

HOW long will it be before one may strap a five-horsepower motor on his back, open a reinforced umbrella over his head and proceed to his office via the air route? Recent airplane developments appear to forecast something of this character. Only lately a parasol type all-metal monoplane propelled by a Wasp forty-five-horsepower engine flew from Seattle to Omaha at an average speed of 157 miles an hour.

Lighter and cheaper airplanes are inevitable, but the ultimate type of family vehicle must remain in the realm of speculation until present possibilities have proceeded much farther toward realization. Furthermore, there will be no tremendous advance until the trend toward use of the air for transportation purposes has become more definite than it is now.

The driver of a one-horse shay had his visions of a vehicle that sped swiftly through the streets with no visible means of propulsion, but his wildest dreams could never have pictured the beautiful and silent automobiles that now glide over the highways of the civilized world. And so one may be privileged to say that the airplane of today is a somewhat crude affair, to be superseded by a vastly more efficient and less cumbersome vehicle capable of storage in no larger space than is now taken by an automobile. It will not need a ten-acre lot for a getaway and will be handled with all the ease and facility exemplified by the early bird in alighting gently beside the home of its prospective breakfast.

Improving Highway Advertising

IT IS not hard to imagine roadside signboards that would strike a pleasing note in the landscape, obtrusive only as a time-mellowed, embowered cottage is obtrusive. Although an ugly signboard arrests attention, it is probably not made ugly so much by deliberate intention as through ignorance. Nor does it completely fulfill the first function of advertising, which is to persuade those who look upon it to want to buy.

The eye turns at once with delight to a host of golden daffodils, to a maple branch flaming in the early autumn, to a lonely pinnacle of rock. These stand out; they are conspicuous, and long afterward they flash again and again upon the inward eye. Perhaps advertising genius will in time light upon a way to effect a harmony between the aggressive, business-promoting signboard and the unbusinesslike but lovely bit of landscape in which it is set.

One step in the movement for improving the highways which is interesting in this connection has been taken by Mrs. John D. Rockefeller Jr., who started a competition in which plans were submitted for combination gasoline stations and refreshment stands. The winning design of charming Colonial architecture is being rapidly reproduced in stands erected at various points in New York and New England. And this chain of artistic, transformed "hot dog stands" bears every sign of extending throughout the country.

Surely, to support so excellent a cause as the removal of such beauty-destroying blots from the landscape as are many of the now existent "hot dog" stands, the hungry motorist might curb his appetite until he comes to a refreshment stand part of whose purpose is to refresh his eyes.

Editorial Notes

The campaign for greater highway safety probably has received nowhere a greater impetus than in New Jersey where nearly 11,000 employees of the Bell Telephone system, including 1800 of the company's drivers, have adopted a resolution which reads in part:

> To obey traffic laws and regulations; to drive carefully . . . ; to grant right of way freely and willingly; to be regardful of pedestrians, particularly children and elderly persons . . . and to so operate vehicles as to reflect credit on my company, myself and fellow drivers.

Canada is planning to nationalize its radio, retiring private radiocasting stations and establishing seven large government stations, to be financed by means of a $3 tax on each receiving set. Profiting by England's experience, it is to be hoped the Dominion will follow a good example still farther in providing the country with as fine programs as have been furnished by the British Broadcasting Corporation.

The lowly frankfurter moves up another peg, the American Institute of Meat Packers having recently displayed at Chicago these popular edibles in varying colors. Will the mustard be put out in various colors to match?

Perhaps those petrified fruit rinds and nut shells lately found in Oregon were left there by some prehistoric picnic party careless about clearing up the litter after their repast.

By raising the duty on straw hats, the United States Senate is certainly very kind to those selling oxalic acid.

An important question of the day: "What can you allow me on a trade-in?"

Buying Back the Rabbit

Scene: Outside door of house in which lives boy who bought rabbit. Boy (John) with rabbit in hutch is speaking to boy (Willie) who sold rabbit for a shilling. Willie regrets having sold, and pleads to have rabbit back. John's sister (Jean) comes on the scene. (John is a big boy and a bully. Willie is small and gentle.)

Willie. Here's your shullin'. A'm wantin' my rabbit back.
John. You'll no get your rabbit back.
Willie. But I didna mean to sell it.
John. If ye didna mean to sell it, hoo did ye tak a shullin?
Willie. I didna ken I liked my rabbit sae weel.
John. Ye should hae kent. Ye can gang awa hame.
Willie. A'm no gaun hame till I get my rabbit. See, here's your shullin, John. Ye micht tak it.
John. Am I no tellin' ye A'm keepin' the rabbit? It's mine.
Willie. I ken it's yours; but ye've just had it for a nicht, and it was aye mine afore. John, ye micht gie me my rabbit back!
John. Nae fears o' me. Awa hame!
Willie. I dinna ken what I'll dae if I dinna get my rabbit. (Puts his sleeve over his eyes and begins to cry.)
John. Greetin'! Greetin' aboot a rabbit! That's a thing I wudna dae.

Jean arrives on the scene.

Jean. What's a' this aboot? What are you greetin' for, Wullie?
Willie. I wanted my rabbit back, but he'll no do 't, and tak' his shullin.
Jean. Ach, John, gie him his rabbit back.
John. I wull not! I paid for 't, and it's mine.
Jean. It doesna maitter. The poor laddie's fair breakin' his he'rt. Gie him back his rabbit.
John. I'll NO!
Jean. Aye, but ye wull! Gie me that rabbit! (Struggle between brother and sister. Strikes her on arm.)
Jean. I'll gang in and tell my mither that ye'll no gie Wullie his rabbit back, and ye hurted my airm. She'll mak ye gie back the rabbit, and gie ye a lickin' to the bargain.

Jean enters the house.

John. Are ye wantin' your rabbit back, Wull?
Willie. Aye.
John. A' richt. I'll gie 't to ye. Whaur's my shullin?
Willie. Here it 's.
John. Ah, but ye'll need to gie something mair than that for 't.
Willie. I'll gie ye my knife. (Takes it from pocket and hands it to John.)
John. It's no a great knife. It's a' roosty. Hae ye nae mair things?
Willie. Aye, here are three bools. (Hands them over.)
John. There's ane o' them chippit. It'll no play very weel. Is that a' ye hae?
Willie. I hae tuppence I was keeping for the pictures.
John. I'll tak them tae. (Willie hesitates.) Do ye no want your rabbit back?
Willie. Aye, A'm wantin' my rabbit back. (Hands over the money.)
John. Hae ye onything else in your trooser pooches?
Willie. (Searches.) Here's a piece o' string.
John. Ach, it'll dae to tie a whup. Gie me it. Feel in your waistcoat.
Willie. There's a Sunday school text. (Offers it.)
John. Ye can keep that. Try your jecket pooches again.
Willie. (Searches.) Here's a hauf biscuit.
John. Hand it ower. It'll dae fine. (Takes it and eats it.) Is that a' ye hae?
Willie. Aye.
John. Are ye shure?
Willie. Aye; I hae naething left.
John. Ye can tak' back your rabbit noo. (Hands it over.) It's awfu' blinky about the een. Its lugs are ower lang.

Enter Jean.

Jean. My mither says ye've tae gie Wullie back his rabbit and tak your shullin, or ye'll catch it, my man.
John. Dae ye no see I've gien him back his rabbit? I wudna keep the beast.

Exit John.

Jean. Oor John's a guid laddie when ye tak him the richt way. Noo, Wullie, dinna sell your rabbit again tae onybody.
Willie. Catch me!
Jean. What a nice wee beastie! What a nice wee beastie! (Strokes it.) What's its name, Wullie?
Willie. Mappy!
Jean. Mappy, Mappy! Gie me a wee chance to haud it, Wullie. (Gets it.) What bonnie red een keekin there! What fine saft lugs! My wee pet! Will 't no be hungry? Tut, tut, I believe oor John never gied it a bite o' meat since he bocht it frae ye yesterday.
Willie. It 'll hae plenty tae eat when I get hame.
Jean. Take it noo in your airms. Be canny wi' 't. Poor wee thing! Noo, Wullie, be shure and no pairt wi' your rabbit again.
Willie. Never, never!

Exeunt.

T. G. S

Notes From Geneva

GENEVA

THE prediction of certain weather prophets that the winter of 1930 would prove as severe in Switzerland as its predecessor, has not come true. January and early February were exceptionally mild, snowdrops being in bloom on the shore of the lake near Montreux on January 27, when the bobsleigh race took place about a thousand meters above at Caux. Indeed the race was rendered possible only by cartloads of snow being brought down from higher altitudes. How different from February, 1929, when those in search of winter sports had not to go farther afield than the slopes above Montreux, and the lake was covered with ice floes at Geneva. This year, to get the best sport the ski and the bobsleigh had to be taken into the higher Alps above the 900-meter limit. There are, fortunately, plenty of hotels above this height to provide beds for all who come. But this did not prevent the hotel keepers in the lower levels, who had their pick of the winter sports people last winter, from having a private grumble on their own account about the vagaries of the weather in Switzerland.

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It is sometimes said that apart from the activities of the League of Nations, Geneva is a dull place in which the visitor will find himself at a loss how to spend his time, especially in the winter months. But for those who like a mild course of instruction, tempered by such amusement as concerts, theaters, and cinemas may afford, Geneva can hold its own with many larger cities in Europe. Take a day at random in February, 1930, and it will be seen at once that the winter resident in Geneva has nothing to complain about. On one day in that month the Journal de Genève published the announcements of fifteen conferences and public gatherings, that is to say, lectures and meetings of various societies, and of eleven exhibitions of an artistic, literary and historic character, while on the same evening Alfred Cortot and Jacques Thibaud, whom music lovers will go many miles to hear, were giving a concert in the Grand Theater.

The lectures covered a wide range of subjects. Thus Professor Redslob of Strasbourg read a paper on the "Principle of Nationality" at the University Institute of Higher International Studies, which has been so generously assisted by the Rockefeller Foundation; the Marquis de la Coste-Messelière, the keeper of the Louvre, Paris, gave an illustrated lecture on recent excavations at Delphi; at the Athenée there was a meeting of the Natural History Society, while in the hall of the university, M. Bohnenblust talked on Maitre Eckhardt. On the same evening there was a performance of Molière's "Malade Imaginaire" at the Comédie Theater. Not a bad record for one day in Geneva. In the course of the month Fritz Kreisler, the violinist, Anna Pavlova, the dancer, and the company of the Comédie-Française, also appeared at Geneva.

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According to the Revue Suisse des Hôtels, Switzerland's chief rivals for the tourist traffic in Europe are France, Austria and Czechoslovakia, while Germany sends the largest contingent of visitors to Switzerland. There has at the same time been a welcome increase in the number of French tourists who, however, are inclined to grumble at the extras which they are asked to pay, forgetting, perhaps, that taxes on strangers are not unknown in French resorts. The Swiss Hotel Review, although it is glad to note the increased number of automobilists, who, now that customs formalities have been simplified, visit Switzerland, points out that the motorcar is not altogether a friend to the Swiss hotel keeper. Many French tourists, for instance, hurry through Switzerland to visit Alsace, Germany, or Italy, and this is also true of many American and British automobilists who rush from one country to another, taking Switzerland in their stride, whereas in former days they would have been content to spend their holidays in the Alps.

The Dutch, it would appear, are much less inclined to be constantly on the move; they are, accordingly, commended for their fidelity to Switzerland. The number of visitors from Czechoslovakia is disappointing; but the Swiss Hotel Review hopes to attract more Czechs and Jugoslavs by better advertising methods. Swiss films have done excellent work in America by attracting American visitors to the Alps. There is no complaint as to the falling off of visitors from the United States; but it is admitted that something more might be done to attract the South Americans who show a preference for Spain and Germany.

* * *

The automatic telephone is now installed in the Canton of Geneva, and it is a welcome relief to the many foreign residents there, whose pronunciation of such figures as "cinq" and "cent" was a constant perplexity to the Swiss telephone operators. Now peace reigns in the telephone world of Geneva, for if one makes a mistake in manipulating the automatic numbers, one can attribute the result to no one's fault but one's own. The task of converting the telephone service of Geneva into the automatic system took a year and three months. It is satisfactory to know that the operators, whom one now thinks of with gratitude for the patience they displayed in mastering so many different accents, have not been dismissed as a result of the change, but have been absorbed in the interurban and international telephone service in Switzerland, which is constantly being extended.

Letters to The Christian Science Monitor

Brief communications are welcomed, but The Christian Science Monitor Editorial Board must remain sole judge of their suitability, and the Board does not hold itself or this newspaper responsible for the facts or opinions presented. Anonymous letters are destroyed unread.

"The Public Rôle in Better Films"

TO THE CHRISTIAN SCIENCE MONITOR:

I want to offer my congratulations on the editorial in the Monitor, entitled "The Public Rôle in Better Films." I thoroughly agree with you that an intelligently developed public opinion is the only means of getting better production in our moving picture theaters. The modern films, while not actively encouraging vice, certainly do not encourage any of the more sturdy virtues. I believe that their influence has had a great deal to do with the practical elision of the word "earn" from the contemporary American vocabulary.

Have you ever thought of the movies as a substitute for drink? Take, for instance, the city of Newport. Today there are three first class motion-picture theaters, well ventilated and comfortable, each of which changes its program twice a week, giving to the average citizen of Newport, for less than a carpenter's wage for an hour, admission to a first class Broadway show. Twenty years ago, about once a month, a company of second class barnstormers would give a performance in the old Opera House, and the seats, comparable as to situation, but, of course, not as to comfort, would cost a carpenter three or four hours' work each. In those days a man bored with his surroundings, anxious to lessen the tension of daily existence and to alter the continual twanging on one string, would have practically no recourse but the saloon. Most of them spent their lives between the One Mile Corner and the Public Beach.

Today there are probably ten small cars where there was only one horse and buggy in 1900. When men feel that they want a change of point of view or a lessening of the pressure of material necessity, the movie is ready for them. This is, of course, great competition for drink, and is, I think, largely accountable for the fact that in England the arrests for drunkenness are today one-third of what they were in 1900. We must recognize, however, that this mental relief is not obtained without cost to the person seeking it. Like every effort to gloss over truth, to seek forgetfulness, to achieve excitement instead of interest, it must be paid for and the price is fairly high. One of the great weaknesses of the American people is the tendency to rely on luck rather than on labor, and to foster the belief among both men and women that agility and looks can seriously take the place of effort and industry. It is in this way that the movies have a bad influence on the people. This is a thing which can only be remedied by a demand for serious, intelligent plays in which the real problems of life are faced and overcome by strength rather than by adroitness; by brave rather than by baby eyes.

I was particularly glad to see what you said about the censorship, but I hardly agree with you when you say "the case against official censorship has been so widely stated and is so well understood, in connection with books and newspapers as well as motion pictures, that it needs no further emphasis." I still find many people who cannot understand that opposition to censorship does not mean necessarily the advocacy of filthy films. As a matter of fact, it is weak, rather than indecent, films that can have a bad effect on the community.

H. C. PELL.

New York, N. Y.

A Wet Vaudeville Paradox

TO THE CHRISTIAN SCIENCE MONITOR:

May I suggest to you that there is a place in your editorial columns for some statement regarding the vaudeville stage attitude to prohibition?

Would it not be correct to say that with the overthrow of prohibition, the stage would be one of the first to suffer, and yet it is constantly aiming at its own destruction by thrusting on the people ill-timed jokes about the supposed ineffectiveness of prohibition.

C. R. C. JARRATT.

Detroit, Mich.